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GENERAL SEMANTICS[1952]

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THE first book on General Semantics came in 1933, the First Congress in 1935, the first public effort to teach the subject and the first popularization in 1938, the first outline of a course in 1939, the first textbook in 1940, and the first journal in 1943. Today, there are two organizations with 5,000 paying members, two journals, a "must" reading list of 25 items, a basic bibliography of 300 items, articles in two encyclopedias, courses listed in the catalogues of some 25 colleges and universities, about 100 teachers incorporating materials in other courses. In what follows I shall try to summarize some of the developments.

The Work of a Pro

I once had some lessons with a Golf Pro. He watched me swing. He took some pictures. He told me what I did when the ball was topped, hooked, or sliced. He watched me hit dozens of balls. He was doing three things: diagnosing my inept behavior, prescribing new practices, and testing my learning.

I heard Alfred Korzybski's lectures on General Semantics in 1938 and wrote an introduction to the subject in 1941. But it was not until those sessions with the Golf Pro that I realized the strength *and* weakness of the enterprise.

The metaphor is vulnerable, but let me risk it. Korzybski was a Pro, too. He was not looking at a man's stance, grip, swing, but at the way a man perceived-assumed-thought-felt-talked about anything. Korzybski's focus was the adequacy of a man's evaluating and talking. He had found a way of diagnosing and cataloguing those human actions and assertions that led to human trouble—conflict, confusion, wasted energy, misunderstanding—no matter where it happened.

Students who took the 36-hour seminar at the Institute of General Semantics in Chicago learned about the theory and the advice. They were urged to do with them what they could. There was no clinic where one could practice the elimination of any particular misevaluation under the guidance of a Semantic Pro. There were no situations where the learning could be tested, no ways of focusing the analysis on the needs of the individual students. The students were

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like golfers who attended lectures and then went to the links to put the content of the lectures to work. Occasionally they succeeded; frequently they didn't. There were exceptions. Korzybski did find time to work directly in sustained fashion with a number of students about problems they brought to him. Some corresponded with him afterward. For the rest, however, there were only the lectures and the books.[1] Alfred Korzybski died in March, 1950. He had devised and explained the principles. He had not established a training-testing program with equal thoroughness.

The Point of View

For many reasons giving a capsule answer to the question "What is General Semantics?" is difficult. What Highet said of William James gives just one:

> He found it impossible to make a long, sustained, orderly, authoritative speech and to unfold, stage by stage, argument by argument, proof by irresistible proof, a philosophical theory. He felt that any such speech would stiffen and cripple the essential flexibility of thought, and that any such theory must misrepresent the infinite complexities and novelties and inconsistencies of reality.[2]

Nevertheless, I have found it convenient to approach the subject in three ways.

1. As a description of a methodology of statement, analysis, and performance; as a set of things to do if one wished any or all of the following:

a. The recognition and achievement of the varying degrees of specificity, precision, and accuracy in assertion;

b. The distinction between the bewildering variety of statements which take the Declarative Mode since any one may be mistaken for another: verifiable and non-verifiable, factual and inferential, lie, fiction, fantasy, error, those which do and do not involve variable terms, those which label or define and those which describe, etc.;

c. The recognition of the forms of oversimplification which tend to accompany talking (1) in terms of causal rather than functional relationships, (2) in additive terms about non-additive relationships, (3) in terms of symmetrical relationships to the neglect of the asymmetrical, (4) in terms which split and separate what is to be found whole or interrelated, (5) in subject-predicate forms which obliterate relational factors.

2. As a description of a person's orientation, the general and specific tendencies, perspectives, attitudes a person may take in his adjustment to situations and people and in his definition of himself. These become *types of reaction* found in all degrees, variations, and combinations. If they are phrased in oppositional terms, it is for brevity only. Here the concern is with how much and under what circumstances a person reveals the following:

a. Does he ever go beyond his present premises and knowledge to face facts and theories which are different?

b. Does he respond in trigger-fashion without analysis of situations, or does he exhibit the control which accompanies delay-of-reaction?

c. Is his thinking in terms of fixed types, kinds, categories, or does he take account of graded variations?

d. In his moments of painful "emotion," anger, hatred, fear, shame, indignation, or envy is he aware of the object of his feeling? Does he respond to the object in its setting or is he responding to some associated label or verbal definition of the situation? Do his feelings of being afraid, hurt, insulted (which may be justified in any one situation)

[1] The workshops of the Institute in Lakeville, Conn., are now organized to do something more.

[2] Gilbert Highet, *The Art of Teaching* (New York, 1950), p. 233.

freeze into chronic resentments and fears as if the stimulus continued or does he seek to fix the feelings in space-time, thus forcing re-examination and attack on the chronicity?

e. When faced with problems requiring solution does he tend to *think by verbalization* projecting ready-made linguistic schemes onto the facts under consideration or does he *think by visualization* directing his attention to pictures and situations *without words* thus involving the structural aspects unrestricted by the verbally defined categories?

3. As a set of premises, assumptions, and claims, based on data available in 1933 which must be modified if new data are found:

a. That it is possible to create a general theory of sanity and human evaluation based on physico-mathematical methods which is not only internally consistent but usable and teachable;

b. That only the human class of life by virtue of its capacity to use symbols can begin where others leave off, and that upon this physical fact of inter-dependence can be established a rationale for a system of ethics, human relations, and feelings of social responsibility;

c. That any point of view about the behavior of human beings must start by considering them organisms-as-a-whole-in-an-environment and that any analysis which implies a splitting must end in blind-alley over-generalizations;

d. That meanings of words or things are not merely matters of verbal definition, but are inseparably connected with "intellectual" and "emotional" states and colored by past experiences;

e. That the linguistic forms used by a people are involved in the formation of their attitudes; that a man who uses a structurally correct language will be moved to evaluate more appropriately than if he uses one which is structurally distorting;

f. That the creative achievement of man throughout history is evidence of human potentialities; that though we may live in a time of war and anxiety there is reason for despair only if men do not recognize the part their evaluation-talking processes play in the preservation of destructive dogmas.

Two Points of Confusion

Those who came to the subject did not always take it in the terms intended. There were over-emphases, errors in translation, and some misconceptions. From the list I have chosen two.

The first has to do with the belief that in *Science and Sanity*[3] there is a delimiting, positivistic bent in favor of particular linguistic forms to the exclusion or denigration of others. The reader may test his own view. Which of the following is encouraged and which discouraged?

A. The use of ambiguous, abstract, vague, generalized, imprecise, inaccurate, fanciful, imaginative statements.

B. The use of concrete, specific, precise, definite, accurate, realistic statements.

As I understand the book, especially Chapter XVII on "Higher Order Abstractions," the answer is neither. The attitude, instead, is something like this: Each of these forms serves certain purposes. General statements, for example, are useful for making quick summaries, writing a constitution and by-laws, describing what is widely true, providing instructions to administrators who need broad guidance as well as freedom of action, formulating over-all policies and plans of action. Similarly, fanciful and

[3] Alfred Korzybski, *Science and Sanity: An Introduction to Non-aristotelian Systems and General Semantics*, 3rd ed. (Lakeville, Conn., 1948).

imaginative writings are useful when men have needs and purposes that go beyond the immediate, or when they would make blueprints of things not in existence which they might try to approximate.

Korzybski never (to my knowledge)[4] urged that men speak in terms of B to the exclusion of A. What he did say was this: Men must know what and whereof they speak. They must know the difference between the A and B forms. They must not commit identification, i.e., speak in one mode as if they were speaking in another. They must be protected from the malaise of false knowledge which comes when a man speaks inaccurately, fancifully as if he were speaking accurately, realistically. He wanted a consciousness of the character of a man's abstracting. I have not been able to find a single place where Korzybski wrote that the A forms are valueless, that men ought to give them up. I have often, however, heard him thunder away at those who analyzed problems in the A form even as they gave them the status that properly belongs to B. Indeed, one of Korzybski's proudest boasts was that in General Semantics he was able to give broad formulation to the principles of good sense which were stated in various parts of the curriculum. His approach again paralleled that of the Golf Pro. To avoid certain obstacles a golfer might want to hook or slice. It is the task of the teacher to help the student realize when he is doing what.

A second point of confusion has to do with Korzybski's attitude toward "the Laws of Thought," Identity (A is A), Contradiction (Nothing can be A and non-A), and Excluded Middle (A is either B or non-B).

[4] This phrase is to be understood whenever I make such conclusion-statements.

If these laws are considered as statements about statements in reasoned discourse, then they must be rigorously observed if speakers are to "avoid evident self-contradiction."[5] If I say that ice is at the same time and in the same place cold and not-cold to the touch I may be writing poetry, indulging in fantasy, telling a lie, or contradicting myself. Qualities may, of course, be present and absent at different times. It is hard to see how one can quarrel with these propositions. And I cannot find that Korzybski ever did. He did believe that the use of the contradictory and identity forms helped to shape a man's outlook. A man who habitually talked in this mode ("Democracy is either efficient or non-efficient") might not be readily disposed to consider the degree of efficiency in some individual situation. A man oriented so broadly to the notion that things are or are not might well be unwilling to consider when and to what extent the things are or are not. In short, what is necessary for the avoidance of contradiction, may be profoundly exaggerating or restricting once the contradiction has been avoided. In Korzybski's words "The law of excluded middle . . . which gives the two-valued character to aristotelian 'logic,' establishes, as a general principle, what represents only a limiting case and so, as a general principle, must be unsatisfactory."[6]

An Inventory

A conceptual scheme[7] is a way of ordering and determining what you see and what you look for in a situation. It consists of a set of terms which represent certain assumptions, details, or re-

[5] W. Stanley Jevons, *Logic* (London, 1934), pp. 117-120.

[6] Alfred Korzybski, *op. cit.*, p. 405.

[7] Cf. L. J. Henderson, "Science, Logic and Human Intercourse," *Harvard Business Review*, XII (1934), 317.

lationships not abstracted by another. Imagine a speech, say, Lincoln's "Second Inaugural," which should be analyzed by these men in terms of the views in the book indicated: Aristotle's *Rhetoric*, Freud's *An Outline of Psychoanalysis*, I. A. Richards' *Interpretation in Teaching*, and Kenneth Burke's *A Rhetoric of Motives*. In all likelihood each would make a very different sort of critique, pointing to quite different aspects, and putting the elements in a different order of significance. One set of terms yields insights denied to another.

Korzybski did not say that the relationships in the human dimension he was pointing to were new or unique with him. Indeed, in 1924 he wrote:

> Much of what I will say has been said before by many others.
>
> It will be impossible to give a full list of authors but the names of a few stand prominent . . . Alfred Whitehead and Bertrand Russell . . . Henri Poincaré . . . Cassius J. Keyser . . . Albert Einstein. I will largely use here their ideas, methods and language, as my main concern is the practical application of some of their great ideas.[8]

He did claim that he had brought together much that was disparate, that he had focused on what had hitherto seemed inchoate, and systematically formulated it all into "a useful way of thinking and talking" about human thinking and talking.

But was his conceptual scheme methodologically useful? Could people take it and see or do with it anything which was at least clarifying and at most heuristic?

I here acknowledge the danger of bias. Since I cannot describe all the uses, I must make a sampling. I cannot list these without implying that they are accomplishments of some worth. I must leave the assessment of the worth to specialists capable of making it. In each instance, however, this much can be said: The formulations of General Semantics play a role. The person mentioned was able to use them.

Communication. The relations of General Semantics to the teaching of English and the content of English courses are variously indicated, defined, and developed by Hayakawa,[9] La Brant,[10] Leary and Smith,[11] McCrimmon.[12] Related considerations of basic communication are similarly described in Chisholm[13] and Murray.[14] Johnson[15] has given a searching and revealing statement of the communication process. Bontrager[16] and Chisholm[17] are concerned with the improvement of reading. Hayakawa[18] and Johnson[19] con-

[8] Alfred Korzybski, "Fate and Freedom," *The Mathematics Teacher*, XVI (May, 1923), 274-275.

[9] S. I. Hayakawa, *Language in Thought and Action* (New York, 1949).

[10] Lou LaBrant, *We Teach English* (New York, 1950). See also her *A Genetic Approach to Language* (Lakeville, Conn., 1949).

[11] William G. Leary and James Steel Smith, *Think Before You Write* (New York, 1951).

[12] James McCrimmon, *Writing With a Purpose* (New York, 1950).

[13] Francis P. Chisholm, *et. al.*, *Student Syllabus and Handbook in Basic Communications*, (River Falls, Wis., n. d.). See also his *Introductory Lectures in General Semantics* (Chicago, 1944).

[14] Elwood Murray, *Integrative Speech: Speech Communication in Human Management* (Denver, 1950). See also his *The Speech Personality* (New York, 1944) and Wilson B. Paul, Frederick Sorenson, and Elwood Murray, "A Functional Core for the Basic Communications Course," *QJS*, XXXII (1946), 232-244.

[15] Wendell Johnson, "Speech and Personality," in *The Communication of Ideas*, ed. by Lyman Bryson (New York, 1948), pp. 53-78.

[16] O. R. Bontrager, "Reading Clinics Anatomized," *ETC.: A Review of General Semantics*, II (1945), 198-202; "Some Neglected Considerations of *Order* in Current Reading Methodologies," *General Semantics Bulletin*, Nos. 4, 5 (1950-1951), 28-35.

[17] Francis P. Chisholm, "General Semantics in Reading Instruction," in *Twentieth Century English*, ed. by William S. Knickerbocker (New York, 1946), 171-185.

[18] S. I. Hayakawa, "The Task of the Listener," *ETC.: A Review of General Semantics*, VII (1949), 9-17.

[19] Wendell Johnson, "Do You Know How to Listen?" *ibid.*, 3-9; "Being Understanding and Understood, or How to Find a Wandered Horse," *ibid.*, VIII (1951), 171-179.

sider what is involved in more effective listening. Sondel[20] uses some of the formulations in an analysis of conversation and public speaking. The materials served as a reference point in a study of communication breakdowns in committees.[21]

Counseling. Lindgren[22] recommends General Semantics "as a counseling tool because it enables the counselor to become a more effective agent to help the client to use his own resources in achieving adjustment." Camp[23] and Smithies[24] see the possibilities of programs of preventive guidance. Camp[25] concludes that "it is possible to train children in the premises and principles of General Semantics and to retrain adolescents and adults once they have developed faulty language attitudes and habits." Murray,[26] Spriestersbach,[27] and Yorke[28] develop these themes.

Human Relations. MacGowan[29] teaches a year's course in human relations in a senior high school, built around "experiences selected to assist in fulfilling . . . human needs" in which "the inaccuracies and pitfalls in our . . . traditional thinking" are systematically attacked. Berrien[30] finds that misunderstandings and socially intelligent behavior lend themselves to semantic analysis. In "diagnosing human situations" Roethlisberger[31] points to the necessity of noting "(1) the danger of treating alike by words things that are different and unique, and (2) the danger of separating by words things that are inseparable in fact." The authors[32] of *Naval Leadership* say in their opening paragraph, "The naval officer, if he will invest the effort necessary to understand scientific principles and to learn a few of the scientists' skills, can become a more effective handler of men." In teaching courses in human relations Cabot and Kahl[33] note occasions when "one confuses the past situation, the words, and the feelings within one. A study of elementary semantics helps to overcome this tendency and aids in viewing the world more clearly." My own[34] explorations in classes with policemen, foremen, and grade school teachers suggest that didactic instruction in the principles has some observable (but not dramatic) effects in their evaluations of their work and other people.

Law. Mermin[35] considers the formulations in a discussion of matters of definition, truth, and ethics in jurisprudence. Burrell[36] argues for "a new ap-

[20] Bess Sondel, *Are You Telling Them?* (New York, 1947).

[21] Irving J. Lee, *How to Talk with People* (New York, 1952).

[22] H. C. Lindgren, *Occupations*, XXVII (1949), 229-233.

[23] N. Harry Camp, "How Language Affects Behavior," *Education*, LXX (1950), 471-491.

[24] Elsie Smithies, "An Experiment in Preventive Guidance," *Journal of the National Association of Deans of Women*, VI (1942), 3-10.

[25] From the printed abstract of N. Harry Camp, *A Semantic Approach to Guidance*, Unpub. diss. (University of California, Los Angeles, 1948).

[26, 27, 28] Elwood Murray, "Self-Guidance Through Group Approaches and General Semantics," Duane C. Spriestersbach, "The Role of General Semantics in Counseling," Gertrude Cushing Yorke, "Preventive Group Counseling: A New Technique," *Education*, LXX (1950), 501-505, 515-518, 523-534.

[29] W. Leroy MacGowan, "A High School Course in Human Relations," *General Semantics Bulletin*, Nos. 4, 5 (1950-1951), 56-58.

[30] F. K. Berrien, *Cases and Comments on Human Relations* (New York, 1951), Chs. II and III.

[31] F. J. Roethlisberger, *Management and Morale* (Cambridge, 1950), pp. 96-101.

[32] Prepared at the United States Naval Academy (Annapolis, 1945), p. 3.

[33] Hugh Cabot and Joseph A. Kahl, "Teaching Human Relations," *The Journal of General Education*, V (1951), 306.

[34] Irving J. Lee, "The Assumptions of the Arrogant," *Education* LXX (1950), 509-511, and *How Do You Talk About People? Freedom Pamphlets* (New York, 1950).

[35] Samuel Mermin, "The Study of Jurisprudence—A Letter to a Hostile Student," *Michigan Law Review*, XLIX (1950), 39-72.

[36] David M. Burrell, "A New Approach to the Problem of Wilful and Wanton Misconduct," *The Insurance Law Journal*, No. 321 (1949), 716-726.

proach to the problem of wilful and wanton misconduct." Loevinger[37] notes that "a long line of distinguished writers from Arnold to Bentham, have pointed out the need for a discipline of legal semantics. . . . It is time to insist that the garrulous goddess begin to talk sense." Pearson[38] says, ". . . it seems to me fair to hold out general semantics as a useful means of orientation in the law, a means calculated to dissipate verbalistic pitfalls and furnish a technique of analysis and solution of legal problems generally."

Psychotherapy. Frohman[39] sees "General Semantics utilized as an auxiliary to psychotherapy." Campbell[40] believes "these methods do not replace other psychotherapeutic procedures so much as they supplement or sharpen them." He has also said, "As an educational technique, this prevents the unconscious assumption of false-to-fact notions of 'life,' which would lead to later maladjustments. As a therapeutic technique, even in schizophrenics, it materially shortens the length of treatment, and, to judge from several years' experience, produces more lasting results in terms of independence, plasticity, etc."[41] The formulations have been used in direct treatment of two cases of psychopathic personality with chronic alcoholism,[42] of 100 cases of "verbal obsessionism,"[43] in group psychotherapy in traumatic neuroses with 7,000 soldiers in hospitals in the European Theatre between 1943 and 1945,[44] and in description and diagnosis of the "psychopathic personality."[45] Thorne[46] takes a broad position.

> From our viewpoint, it is possible to regard the whole process of case handling as an exercise in general semantics. This concept is particularly applicable to all the methods which seek to improve *intellectual* resources. . . . It cannot be assumed that the client unaided can learn semantic methods automatically after emotional blockages have been removed. On the contrary a person may be emotionally healthy in the beginning and still become involved in semantic maladjustments through failure in training. One of the functions of personality counseling is to give the client a semantic "overhauling."

Speech Correction. Johnson[47] views stuttering "as a semantogenic disorder of a diagnosogenic type." Brown[48] presents some of the identifications which occur in the neuro-semantic processes of stutterers and "how they operate to influence those evaluations of which stuttering may be the observable manifesta-

[37] Lee Loevinger, "The Garrulous Goddess," *ETC.: A Review of General Semantics,* VII (1949), 51. See also his "The Semantics of Justice," *ibid.,* VIII (1950), 34-43.

[38] George Burton Pearson, Jr., "General Semantics and the Law," *General Semantics Bulletin,* Nos. 4, 5 (1950-1951), 19.

[39] Bertrand S. Frohman, M.D., *Brief Psychotherapy* (Philadelphia, 1948), pp. 206-217.

[40] Douglas G. Campbell, M.D., "Neuropsychiatric Foundations and Clinical Applications of General Semantics," *Papers from the Second American Congress on General Semantics,* ed. by M. Kendig (Chicago, 1943), p. 129.

[41] Douglas Gordon Campbell, M.D., *General Semantics and Schizophrenic Reactions* (Chicago, n.d.), p. 17.

[42] John G. Lynn, M.D., "Report of Two Cases of Psychopathic Personality with Chronic Alcoholism Treated by The Korzybskian Method," *General Semantics,* Papers from the First American Congress for General Semantics, collected by Hansell Baugh (New York, 1938), pp. 90-100.

[43] Douglas Gordon Campbell, M.D., and Charles B. Congdon, M.D., "A Report on the Psychotherapeutic Application of General Semantics," *ibid.,* pp. 88-89.

[44] Douglas M. Kelley, M.D., *The Use of General Semantics and Korzybskian Principles as an Extensional Method of Group Therapy in Traumatic Neuroses* (Lakeville, Conn., 1948).

[45] Hervey Cleckley, M.D., *The Mask of Sanity: An Attempt to Clarify Some Issues About the So-Called Psychopathic Personality* (St. Louis, 1950).

[46] Frederick C. Thorne, M.D., *Principles of Personality Counseling* (Brandon, Vt., 1950), p. 388.

[47] Wendell Johnson, "The Problem of Stuttering from the Point of View of General Semantics," Kendig, *op. cit.,* p. 193. See also his *People in Quandaries* (New York, 1946), Ch. XVII.

[48] Spencer F. Brown, "An Analysis of Certain Data Concerning Loci of 'Stutterings' from the Viewpoint of General Semantics," Kendig, *op. cit.,* pp. 194-199.

tion." Spriestersbach[49] continues this study of the role of semantogenic problems. Backus[50] has experimented in intensive group therapy with some 300 clients presenting widely varied speech symptoms.

Teaching. Newton[51] finds in Korzybski's material a solid basis for a twentieth-century attitude toward the creative arts and utilizes it in his lectures and discussions in the common program of unified first-year work for "students in architecture, landscape architecture, and city planning at the Harvard Graduate School of Design." Loomis[52] builds a course in embryology at MIT "along consciously non-aristotelian lines. . . . The principles . . . were stressed . . . not only by application but also by direct discussion." Hoskins,[53] seeing music as a language, is able to reconcile disagreements concerning musical structure, harmony, etc., and reorganize the teaching of listening and composition at the college level. Semmelmeyer[54] applies extensional methods to the teaching of arithmetic in the eighth grade. "The pupils observed more and verbalized less." McNealy[55] sees General Semantics "as an aid in acquiring the inductive approach," in classroom teaching of medical students. "The student must have a reliable method of looking for and dealing with new data." English[56] in describing his course in the University of Missouri School of Journalism says, "The formulations of general semantics . . . can serve as the basic structure for understanding and synthesizing the vast amount of communications data which we already have and which will become increasingly complex as more and more information is derived." Rapoport[57] describes some difficulties in teaching elementary physics to aviation cadets and Weinberg[58] presents a "point of view on the general problem of why physics students 'don't catch on.'"

Theory and Criticism. Mowrer and Lamoreaux[59] conclude that

> . . . many so-called conditioning studies . . . have not dealt with conditioning in pure form but rather in a form which is a complex admixture of conditioning and *discrimination* learning. . . . The fact that Korzybski and Gantt know both Russian and English and that both of them now prefer the terms 'conditional' and 'unconditional' to 'conditioned' and 'unconditioned' raises more than a mere semantic issue: it raises questions regarding the basic nature of the underlying process.

Meyers[60] utilizes "the differences be-

[49] Duane C. Spriestersbach, *A Study of the Evaluative Behavior of Male Stutterers,* Unpub. Diss., The State University of Iowa, 1948.

[50] Ollie Backus, "The Principles of Non-Identity Applied to Speech Therapy," *General Semantics Bulletin,* Nos. 4, 5 (1950-1951), 20-27.

[51] Norman T. Newton, *An Approach to Design* (Cambridge, 1951), pp. vii-xi.

[52] William Farnsworth Loomis, M.D., "A Non-aristotelian Presentation of Embryology," a paper presented at the Third Congress on General Semantics, 1949. See also his "On Korzybski and the Teaching of Science," *General Semantics Bulletin,* Nos. 4, 5 (1950-1951), 59-60.

[53] William Barnes Hoskins, "On General Semantics and Music," a pre-print of a paper to appear in *General Semantics Bulletin,* Nos. 6, 7 (1951).

[54] Madeline Semmelmeyer, "Use of Extensional Methods in Dealing with Higher Order Abstractions in Reading: An Experiment in Teaching Arithmetic," *General Semantics Bulletin,* Nos. 4, 5 (1950-1951), 36-43.

[55] Raymond D. McNealy, M.D., "General Semantics in Medical Education," Kendig, *op. cit.,* pp. 135-138.

[56] Earl English, "A General Semantics Course in the School of Journalism," a paper presented at the Third Congress on General Semantics, 1949.

[57] Anatol Rapoport, *ETC.: A Review of General Semantics,* I (1944), 154-164.

[58] Alvin M. Weinberg, "General Semantics and the Teaching of Physics," *The American Physics Teacher,* VII (1935), 104-108.

[59] O. H. Mowrer and R. R. Lamoreaux, "Conditioning and Conditionality (Discrimination)," *The Psychological Review,* LVIII (1951), 196, 208.

[60] Russell Meyers, M.D., "Dandy's Striatal Theory of 'The Center of Consciousness.' Surgical Evidence and Logical Analysis Indicating its Improbability," *Archives of Neurology and Psychiatry,* LXV (1951), 659-671.

tween fact-finding and hypothesizing" in his analysis of the improbability of Dandy's assertion "that the 'center of consciousness' in the human brain is located within the tissues irrigated by the anterior cerebral artery of the left (presumably dominant) hemisphere." Rosen[61] describes the verbalisms which constitute "one of the important reasons for the failures of many to continue to do fenestration surgery after completing the prescribed course in spite of the financial sacrifice involved in training. . . ." Devereux[62] concludes, "We could say with Korzybski that there is no longer a similarity between the structure of the nervous system and the (delusional) structure of the schizophrenic's picture of the world. He still extrapolates from reality, but no longer troubles to *check* the results of his extrapolations against reality." Zipf[63] shows "how semantic problems, in terms of the variable language of culture, may enter into individual and social behavior; and often in ways that are so similar as to arouse the suspicion of an isomorphism between the individual and the social field." Janssen[64] believes it possible to state and apply "specific criteria for freedom and democratic action within the framework of time-binding techniques to national and international problems." Danz[65] argues that the intrusion of verbal factors affects an observer's awareness of art objects. Pollock[66] describes his study as "a theoretical basis for the investigation of literature as a social phenomenon in terms which are consonant both with our contemporary knowledge of language and with the development of modern science." Arnesen,[67] in the framework of social control, sees language as an "implement of social pressure" and as an "instrument of cultural advancement." Read[68] shows by historical and comparative analysis that the word "*semantics* often appears in contexts that tend to bolster word magic rather than to combat it."

Some Omissions

Were I promising anything more than a hasty over-view I should want to report the range of theoretical and practical interests of many other careful students. The following is again a sampling; the instructional program at Coro Foundation in San Francisco; the extension classes of Michigan's Emeritus Professor of General Linguistics, Clarence L. Meader, in Ann Arbor and Detroit; the classes in the Graduate School of the U. S. Department of Agriculture in Washington, D. C., given by Captain J. A. Saunders, USN (Ret.); the work in criminology of Dr. Douglas M. Kelley at the University of California in Berkeley; the training of business executives by J. S. A. Bois, past president of the Canadian Psychological Association; the orientation work of Warren M. Robbins in the high school social studies classes at Bremen Enclave High School in Germany; Wilbur E. Moore's work with speech students at the Central

[61] Samuel Rosen, M.D., "Teaching Fenestration Surgery," *The American Journal of Surgery*, LXXX (1950), 491-492.

[62] George Devereux, "A Sociological Theory of Schizophrenia," *The Psychoanalytic Review*, XXVI (1939), 315-342.

[63] George K. Zipf, "General Semantics and the Principle of Least Effort: A Synthesis," a paper presented at the Third Congress on General Semantics, 1949.

[64] Guthrie E. Janssen, "A Time-binding Measure for Democratic Action," a paper presented at the Third Congress on General Semantics, 1949.

[65] Louis Danz, *Personal Revolution and Picasso* (New York, 1941).

[66] Thomas Clark Pollock, *The Nature of Literature* (Princeton, 1942).

[67] Elias T. Arnesen, "Language and Semantics," in *Social Control*, ed. by Joseph S. Roucek (New York, 1947), Ch. XIV.

[68] Allen Walker Read, "The Background of the Word 'Semantics,'" *trans/formation: arts communication environment* 1[1] (1950), pp. 24-25; "How Useful is the Word 'Semantics?'" *ibid.*, 1[2] (1951), pp. 78-82.

Michigan College of Education; the 1200 cases recorded in the files of Dr. Charles B. Congdon during his appointment at the University of Chicago Student Health Service; the approach of Harry Holtzman, Editor of *trans/formation: arts communication environment,* to the consideration of art and human learning; the consultation work in human communication of William Exton, Jr., in New York City.

That larger statement would include a survey of the courses in philosophy, psychology, sociology, etc., in which aspects of the subject appear. It would say something about the unpublished dissertations from Francis P. Chisholm's *Grammatical Structure in Linguistic Behavior* at Syracuse in 1943 to Philip H. Dutter's *The General Semantics of Job Evaluation and Merit Rating* at New York University's Graduate School of Business Administration in 1951. Approximately twelve studies at Denver, eight at Iowa, eight at Northwestern, three at New York University would then be given more than statistical enumeration. It would, in short, begin with and go on from the bibliography submitted in 1950 by Phillip Persky as a University of Kansas M.A. thesis.

It would be necessary, too, to indicate that some responses to the subject have been less than sympathetic. Such a survey might start with H. L. Mencken's dismissal and end with Margaret Schlauch's argument.

> Of late the professors of semantics have divided into two factions. The first, led by metaphysicians, lifts the elemental business of communicating ideas to the level of a baffling and somewhat sinister arcanum standing midway between the geometry of the fourth dimension and the Freudian rumble-bumble; the other, led by popularizers, converts it into a club for use upon the skulls of the enemies of the current New Deals.[69]

[69] H. L. Mencken, *The American Language Supplement I* (New York, 1945), f.n. p. 102.

> The factors omitted by Korzybski cry aloud for recognition. Rarely, and then in a most perfunctory manner, does he indicate the basic importance of class conflicts and the rivalry of empires. Only the vaguest indications are made concerning eradicable concrete maladjustments in the objective world, such as unequal distribution of income, exportation of capital to helpless "backward" countries, international trade competition, and recurring crisis and periods of unemployment, which are the causes of insecurity leading to psychological ills. Exorcism seems the easier when these problems are treated as primarily linguistic. We are invited to cure them all by semantic exercises.[70]

In between these, a statement of the critical case against the doctrines would have to consider the frivolous caricature of McCue,[71] the conclusions of Flesch,[72] Goldberg,[73] Masserman,[74] and Spigelman[75] on specific issues, the wide-ranging attack of Dunham[76] and the carefully stated doubts of Muller[77] and Black.[78] It would not be enough to counter their reservations with more enthusiastic statements.[79] They deserve serious point by

[70] Margaret Schlauch, "Semantics as Social Evasion," *Science and Society,* VI (1942), 321.

[71] George S. McCue, "Salvation Through Semantics or Sacred Cow_1 Is Not Sacred Cow_2," in *University of Colorado Studies,* Series B, II (October 1945).

[72] Rudolf Flesch, *The Art of Readable Writing* (New York, 1949).

[73] Isaac Goldberg, *The Wonder of Words* (New York, 1938).

[74] Jules H. Masserman, *Principles of Dynamic Psychiatry* (Philadelphia, 1946).

[75] Joseph H. Spigelman, "Can Science Make Sense?" *Harper's Magazine,* CCII (1951), 54-60.

[76] Barrows Dunham, *Man Against Myth* (Boston, 1947).

[77] Herbert J. Muller, *Science and Criticism* (New Haven, 1943).

[78] Max Black, *Language and Philosophy* (Ithaca, 1949).

[79] "Despite all the reservations that I have felt constrained to make and of others that might be made, I feel bound to say that this work [*Science and Sanity*], taken as a whole, is beyond all comparison the most momentous single contribution that has ever been made to our knowledge and understanding of what is essential and distinctive in the nature of Man." Cassius Jackson Keyser, *Mathematics as a Culture Clue* (New York, 1947), p. 153. "This [*Manhood of Humanity*] is a most refreshingly stimulating work, and I am wondering why, in

point analysis in a mood unaffected by the requirements of apologetics. The only comment I can justify here is this: They deal, even if acceptable, with but a small portion of the totality that is the discipline. The fragmentary character of the criticism of Korzybski, based on what he (not what others) said, has been taken as a sign of his strength. It has also been interpreted another way: Why bother?

Stimulated by these critiques, our survey might point to significant lacunae in the list of achievements. No department or professorship in General Semantics has been established in any college or university. No full-dress autobiography or case-study of the use and effect of the subject on any person or group has yet appeared. Individual or group procedures for re-education have not yet been defined in ways comparable, for example, to those of client-centered therapy. No validated test, pencil and paper, behavioral or clinical, is now available by which to describe the varieties of misevaluation by statistical or other reliable objective means for either diagnostic or prognostic purposes. No course of study with lesson plans and assignments for elementary or high school classes has yet appeared, though Minteer[80] and Moore[81] have taken some first steps. No studies have appeared as yet which suggest that some ways of teaching the subject have deeper effects than others. I have elsewhere described nine kinds of studies which should be made.[82]

Conclusions and Predictions

I conclude with some observations.

When I wrote my first piece on General Semantics in 1940 I felt the need of company. To be alone with one's enthusiasms is hardly comforting. Many students in Korzybski's seminars caught a gleam of his selflessness. I remember that the tuition was $30. That was part of the reason he died a poor man. And I know some who were impatient at his refusal to try to exploit his findings. I believe that the early effort "to spread the word" stemmed from such feelings. But it aroused the resistance that accompanies too great zeal. Some of us did protest too much. I have no wish to censure those who refused the promise of enlightenment thrust upon them. In retrospect I can only marvel at the inappropriateness of the persuasion.

I do not believe that the rhetorical works of Aristotle, Cicero, Quintilian, *et al.*, and the schemes of rhetorical criticism growing therefrom will be displaced. I do believe that some full-dress semantic analyses of great speeches and controversies will supplement and complement what traditional studies reveal. I expect some clarification of the problem of the ethics of persuasion. The methods of teaching public speaking and persuasion now current in texts will be changed only in a different emphasis on matters of content and preparation. I expect increased attention to what speakers can do to prevent the many varieties of misunderstanding. An approach to stagefright via the student's evaluation of his own evaluations may be helpful. In argumentation and discussion, there may be some modifica-

all these years, someone hasn't told me so. Had I read this book earlier, it would have made a considerable difference to my own intellectual development; now it will very greatly help. I want to begin by urging all readers of this *Journal* to read this book. . . ." M. F. Ashley Montague, *Psychiatry*, XIV (1951), 251-252.

[80] Catherine Minteer, *A Teacher's Handbook for Experiment with Basic Lessons in General Semantics at Elementary Level*, mimeographed (Chicago, Nettlehorst School, 1951).

[81] Robert H. Moore, *General Semantics in the High School English Program* (Columbus, 1945).

[82] Irving J. Lee, "On the Varieties of Research in General Semantics," *ETC.: A Review of General Semantics*, VII (1950), 170-179.

tion of the treatments of evidence, definition, generalization, and causation. I expect some changes to come from a reexamination of the nature of verbal proof. Existing debate procedure will not be replaced, but I believe additional modes will center on techniques of agreement.[83] Teachers of interpretation may find that students gain insights from a differentiating study of the character of statements, that "emotional" manifestations go with some better than others, that a heightened awareness of the interpenetration of human perception-thinking-feeling may make the achievement of depth and spontaneity in reading a bit easier. The clinical areas in speech may get help in the synthesis and reformulation of divergent theories and some refinement in the clinician's tactics of listening and diagnosis. I expect increased concern with listening skills for the prevention of disagreements in discussion. This should carry over to classes in public speaking. And I hope the next generation will be ready to scrap anything in the discipline which is complicating in itself.

I am not at all unhappy about the relatively slow spread of interest in General Semantics among teachers of Speech in comparison with what is happening, say, among teachers of English. Our established areas have tremendous scope. How can anyone keep up with the output in the history of public address, rhetoric, persuasion, discussion, debate, in my own field, for example? Our Ph.D. candidates are unable to take all that is now available. Why should anyone with an investment in study and research interrupt what he is doing to take on something else? I should not wish to add to anyone's burdens. Nor am I willing to suggest that anyone substitute General Semantics for any subject he is now moved to include in his program. I should now want to go only this far: if in your thinking about any of the major ideas in rhetoric, for example, you should reach an analytical impasse, you might find an approach via the general semantics scheme suggestive; if in your teaching of any of the skills of speech you find any special resistance or blockage which is not directly amenable to your available means, you might get some clues from this point of view; if you ever feel the need of testing your present views about the nature and purpose of what you are doing, a look via the extensional methodology might conceivably be helpful. This is worthwhile if you agree with Whitehead that ". . . almost any idea which jogs you out of your current abstractions may be better than nothing." And should you reply that you see no need for any of this, I should be quite willing to change the subject.

[83] Cf. Stuart Chase, *Roads to Agreement* (New York, 1951), Anatol Rapoport, *Science and the Goals of Man* (New York, 1950), and S. I. Hayakawa, "New Techniques of Agreement" in *Colgate Lectures in Human Relations 1950.*

COMMENTARIES

ARISTOTLE AND THE ARISTOTELIAN SYSTEM

The system by which the white race lives, suffers, 'prospers,' starves, and dies today is not in a strict sense an aristotelian system. Aristotle had far too much of the sense of actualities for that. It represents, however, a system formulated by those who, for nearly two thousand years since Aristotle, have controlled our knowledge and methods of orientations, and who, for purposes of their own, selected what today appears as the worst from Aristotle and the worst from Plato and, with their own additions, imposed this composite system upon us.—Alfred Korzybski, *Science and Sanity.* (New York: Science Press Printing Company, 1933), p. iv.

THOMAS WILSON'S SPEECH AGAINST USURY

Russell H. Wagner

ON April 19, 1571, Thomas Wilson, a member of the English House of Commons, made a speech in that assembly against usury.[1] This is not a highly significant speech, from some points of view. It did not prevent the bill to which Wilson was opposed from being passed. It was not the first or last speech in the House on this subject. Though to our knowledge it is by far the most extended and carefully prepared speech Wilson made in Parliament, it is not the best one.

Nevertheless, there are some reasons which may justify careful study of this address, especially for those interested in Wilson or in sixteenth century public address in Britain. The fame of the speaker in his own day, and ours, as scholar, author, religious reformer, politician and statesman, and the fact that this was his only attempt in the House at defending an unpopular cause in rough-and-tumble debate, give it some importance. Moreover, its subject and purpose, together with the long dialogue on usury which he had already written and which he published the next year, conspire to justify attention to this speech, on a special topic of great significance in its day and in the centuries preceding, and one long neglected by students of public address.

In speaking against usury Wilson was espousing an ideal long and vigorously advocated by almost all religious authorities but violated in practice by almost everyone. He was attempting not only to stem a tide which was as inexorable as that which invaded the lowlands of his native Lincolnshire each spring, but to restore a state of affairs which had not existed for centuries.

For any close study of this speech we must first attempt a definition of usury. The concept of exorbitant interest, common today, is quite inadequate. But to arrive at a completely satisfactory definition which will serve all pronouncements and arguments on this subject is wellnigh impossible, for this definition was a leading issue in this controversy and had been for over a thousand years.

The chief sources on which the ecclesiastical opponents of usury based their objections are passages in the Old Testament, especially in Exodus and the Psalms, which plainly denounce a practice having to do with lending. But whether the Hebrew words used refer to the lending of money, or of goods, or the like, and whether they forbid interest of any kind or merely excessive interest, was the main cause of contention in the medieval and Renaissance debates. Thus *usury*, the word selected by the earliest translators as the English term nearest to the Hebrew *neshekh* and the Latin *usura* of the Vulgate, meant, until late in the sixteenth century, an emolument or something to the advantage of a lender or primitive capitalist. It was something secured without

Professor Wagner corrected the proof of this article, doubtless the last to come from his pen, a few days before his untimely death at Charlottesville, Virginia, on January 9, 1952. This article, with the note (p. 122) concerning his life, will be printed separately and mailed to any of his friends who ask the editor for a copy.

[1] The speech, reported in the third person, and copied from the "Anonymous Journal Book of the House of Commons," is to be found in Sir Simonds D'Ewes' *Journals of All the Parliaments During the Reign of Queen Elizabeth* (London, 1682), pp. 172-173.

effort, merely because of permitting someone to make use of a possession, such as money or goods; but whether the force of the word, and of the practice, depended on extent, kind, or time, or other conditions, was in dispute.

The meaning of this term, then, especially in the late medieval Christian theocracy, was never really settled and the controversy over it flamed anew in the Reformation when Calvinists and other Protestant leaders, attempting to build their heavenly cities on earth, tried to reconcile early Christian principles with secular practice.

Beyond this slight incursion into the muddy waters of this historico-theological controversy we cannot now go.[2] Fortunately, Wilson's position on the question and the subsequent development of the practice and of the controversy about it are such as to simplify somewhat our problem in understanding it.

Wilson was against usury of any type; that is, he was against the taking of interest whether in specie, in kind—goods, grain, domestic animals—in property or bills, "dry exchange," discounts, or any other sort of advantage to be gained by lending. Like other austere moralists he quite approved of rents, fees for hire, ventures, etc., where depreciation and risks of loss were involved. He was simply against the taking of interest, in our sense, no matter how small. In opposing it, he plainly had in mind a practice defined in his book on the subject: "Usurye is also said to be the price of tyme, or of the delaying or forbearing of moneye. . . . And usurye is not onely in moneye, but also in wares and merchandises, such as maye be consumed or spent by usinge of them."[3]

In taking this position Wilson, though a layman, was in good ecclesiastical company. He took the same attitude toward usury, or interest, (as he conceived it and as we shall define it hereafter) as the Schoolmen and theologians of the medieval period; he took the same position as Bishops Jewel and Sandys, as Latimer, Becon, Crowley, and the other ecclesiastical reformers of his own acquaintance had taken; he opposed Bucer (who had been influenced by the Calvinists), though with evident regret since the two of them had been closely associated in the early reform movement during the reigns of Henry VIII and Edward VI. We should remember that this strict definition of usury and this uncompromising opposition to it "continued well into the seventeenth century to be the orthodox teaching of the Church of England."[4]

But the gap between preaching and practice, statute and enforcement, canon law and common law, which existed in late medieval and early modern England, cannot be better illustrated than in the case of usury. Time was, as Wilson says in his book on usury (but far back before the Conquest), that public opinion, culminating in the massacre of five hundred Jews in England, forced the enactment of laws against interest-taking. And grievances against usurers continued, sporadically at least, to encourage theologians and ecclesiastical reformers in high political places to cause the enactment of severe laws

[2] For a brief but excellent discussion of the subject, see *The Encyclopaedia of Religion and Ethics*, ed. James Hastings (New York, 1922), XIII, 550-558, especially the articles by John Dow and William H. Bennett; for fuller treatment see the sources listed in these articles and particularly for the problem in the sixteenth century see R. H. Tawney, *A Discourse Upon Usury by Thomas Wilson, 1572* (New York, 1925), esp. pp. 105-122. (Tawney's historical introduction in this volume owes much to the writings and assistance of George Unwin; and, in turn, has been much used in this study.)

[3] Tawney, *op. cit.*, pp. 276-277. This definition is enumerated in the "Civilians or Doctours Oracion" and corresponds closely to Wilson's views expressed in the Preface and in the speech in the House of Commons.

[4] *Ibid.*, p. 116.

against all forms of usury. But most of these violent expressions of public opinion against interest-taking occurred well in the past and were mostly forgotten by 1571. At all times, the necessity of borrowing to harvest a crop, to erect a mill, to enter trade in even a small way, and the inadequacies of such legal resources as existed—the guilds, monastic funds, and the rare individuals who would lend without interest—had made a mockery of the statutes. Laws were passed to stop loopholes and evasions, such as the substitution of payment of interest in kind for payment in specie, but lawyers found ways of evading them in most cases.

In order to legalize the existing practice, laws permitting and controlling interest were sometimes passed. Thus the law of 1545 sanctioned an interest rate of ten per cent. But the thunderings of Latimer and other clerical reformers, and the inability of the authorities to enforce the limitation of the rate in a period of depression and financial stringency combined to cause the enactment in 1552 of laws prohibiting usury or interest-taking of all kinds, thus affecting all financial enterprises from private lending to foreign exchanges and public loans. But this law, which was expected to stamp out usury once and for all, was, by 1571, so unsatisfactory to the majority of the population represented in Parliament that the amendment, which Wilson opposed, was passed without real difficulty.

As Tawney says, ". . . there had been a revolution in the social and economic life of England, and indeed of Europe, which was bringing the capitalist class into their own, and it was no longer as easy as it had been to put a hook in their jaws."[5] Socio-religious reformers like Latimer and Wilson were thoroughly sincere in their desire to build a Christian state composed largely of a middle class of small land owners and artisans free from debt and the temptations of speculation. They remind us of Jefferson, two centuries later, dreaming of a landed society in America—of free, independent, self-sufficient, educated citizens, requiring little aid from laws or government or money marts. But England in the third quarter of the sixteenth century had no time for such dreaming. The economic opportunities created by exploration, the breakdown of the guilds, the disestablishment of the medieval church—especially its monastic orders—but also the vastly increased opportunities for trade with the continent, the rise of a strong merchant class, the entrance of former serfs and bound men into the artisan and commercial ranks, the rise of banking and exchanges on the Continent, especially in Protestant centers—all strengthened the determination of the hard-headed business men of the day to throw off churchly interference with business and finance.

The existence of the law of 1552 was obnoxious to many groups, especially the rising commercial class, for many reasons. Though it was commonly evaded, the stigma of illegality still attached to the capitalist-banker-lender. Now and then an unlucky lender was disgraced by being caught red-handed in the iniquitous practice of taking interest or trading on the exchange. At all times such persons were regarded as socially inferior, thundered at by preachers, and harried by all who had no need to borrow. Moreover, interest rates, in a system where all interest was illegal, were often truly exorbitant. Loan sharks would sometimes charge a poor peddler as much as four hundred per cent interest; fifty to one hundred per cent was not uncommon in agricultural commu-

[5] *Ibid.*, p. 132.

nities; and the leading merchants, forced to borrow or to sell to those who must borrow, were hampered by a rate much higher in England than in Antwerp or Rouen, where interest was legal—and regulated.

This "Act Against Usury" was one of a number proposed during Elizabeth's time to mitigate the evils described, and it was the first to be enacted. Out of respect for the strong clerical opposition which was no doubt responsible for defeating, earlier in this session, a proposal to establish banks in seven cities of the kingdom to lend money at six per cent, this bill was relatively modest. As its title implies, it attempted to make the term *usury* mean "exorbitant interest," and was ostensibly designed to prevent such excesses. It provided for the repeal of the Act of 1552 which forbade interest. It revived the act of 1545 which made the taking of more than ten per cent interest punishable by forfeit of three times the principal and interest received and by imprisonment. And it established certain new rules, complicated and somewhat specious, in effect weakening the security of loans and strengthening the position of a wily creditor.

When the bill was read in the House for the second time, there "ensued divers Arguments and Speeches," which D'Ewes transcribes as he found them reported in the "Anonymous Journal" he so often uses. It is to be noted that of these thus reported, four, including Wilson's, are against the bill, and the same number are in favor of it. (I do not count Mr. Dalton, who, in the reporter's words, "endeavored to prove, that Mr. Fleetwood mistook the Bill, but in fancy he mistook his Arguments" and whose speech is not further reported.[6]) Thus Tawney, who says only one other besides Wilson opposed the bill, is apparently in error.

The first speaker, a Mr. Clarke, opposed the bill on two grounds, viz.: 1. The provisions for punishment were unenforceable, since civil law allowed usury, the canon law was abolished, and the temporal law ignored the problem. 2. Usury was condemned by both Christians and Pagans, as shown by the writings of the Psalmist, St. Augustine, Plato, and Aristotle.

The second speaker, Mr. Molley, denied that the taking of moderate interest was ungodly, but only the taking of excessive interest; that borrowing was necessary, and interest was indispensable to that practice; that it is better to permit moderate interest than to prohibit it and to have to endure immoderate usury; that many things advised in the Scriptures, such as never uttering a vain word, are no doubt desirable admonitions but cannot be punished by temporal laws since so few can be expected to obey them; and, finally, that learned men, such as Beza and Bellarmine, supported his belief that not interest but excessive usury is prohibited in the Scriptures and that the true interpretation of the Hebrew word is not *Usura* but *Morsus*.

It was at this point that Thomas Wilson entered the debate. Before we consider his speech, it may be well to say a few words about this audience and about Wilson as a speaker.

It seems probable that most of the members of the House, at least in this early period of Elizabeth's rule, were of the middle class, merchants, lawyers, self-made men like Wilson, but lacking his

[6] D'Ewes, *op. cit.*, p. 174. Tawney, *op. cit.*, p. 159, says that only one other member supported Wilson's extreme position of opposing all interest-taking—presumably Mr. Norton who ". . . shewed, that all Usury is biting. . . ." But it is not clear from their speeches, as reported in D'Ewes, that Mr. Clarke and Mr. Fleetwood were not equally opposed to interest.

education, and inarticulate, rarely speaking more than a few sentences in public (and those not always clearly or correctly). Most of them were barely emancipated from a deep and almost inherited reverence for clerical and kingly authority but were keenly aware of the burgeoning of new social and economic trends, of England's rapid rise to power and importance in European affairs. Almost all were imbued not only with national pride in her political and cultural prominence but also with a shrewd sensibility of the opportunities for improving their own social and economic position in the rapidly changing world of their day.

These were the majority—the ones who are rarely mentioned by D'Ewes, or by the writers of the Journals he used. There were others, of greater education or higher birth or political prominence, many of them aspiring to high positions in state or church, members of the Privy Council or, as in Wilson's case, soon to become members, masters of colleges, doctors of divinity or law, wealthy adventurers expecting to command armies or naval vessels or to head diplomatic or commercial missions or exploratory and colonizing expeditions in other parts of the world. These were the ones who made most of the speeches and engaged in the running debates. They were the articulate audience which might be expected to speak, sometimes "at large," but often to the point, on any subject touching their interests and to debate freely and extemporaneously the claims made in a prepared speech such as Wilson's.

The more one studies the speaking in the early Elizabethan parliaments, the more one is impressed with the courage of many of the speakers, the insistence on freedom of speech, the readiness and eloquence of the speakers, and the apparent general appreciation of eloquence that prevailed. On the first point, we should not forget the heroic example set by Mr. Strickland, who in this particular session courted and received the punishment of imprisonment for daring to propose a law the introduction of which was expressly forbidden by her Majesty through her Lord Keeper. Nor should we overlook the contemptuous disregard of warnings from Speakers of the House to desist from speaking on certain subjects or to confine their remarks on them to plain and few words; or the stoutness of heart of men like Sir Nicholas Arnold and Mr. Yelverton, who in this year vehemently argued that it was the duty of the members to run the risk of offending the Prince, in order to preserve their own self-respect and the privilege of free speech for their successors and to prevent the Prince from thinking she could either make or break the laws of the realm. We should not forget that it was also in this session that the "still small voice" of Peter Wentworth, that cantankerous old Puritan, no doubt the "hot gospeller" so heartily disliked by Wilson, was first raised to denounce Sir Humphrey Gilbert for flattering and fawning on the Prince and for his ability to change himself to all fashions save honesty, "comparing him to the Cameleon, who can change himself into all colours, saving white," to denounce Mr. Bell for misreporting the House to the Queen for the purpose of making them afraid to speak freely, and to desire the members to take vigorous measures to preserve free speech and the liberties of the House, especially by censuring all liars and laying the curse of David upon them.[7]

The readiness and eloquence of certain of the members and their respect

[7] D'Ewes, *op. cit.*, p. 175.

for effective speech is attested by the quality of the speeches themselves in the setting provided by D'Ewes, and by their references to eloquence and the problems of impromptu debate. The reporters, whose accounts D'Ewes made use of, frequently describe speakers as eloquent, or "having a natural eloquence." Members were well aware that effective speaking was indispensable in any important debate and that careful planning and preparation were desirable. We read that "Mr. Norton, a man, wise, bold and Eloquent, stood up next, and said, he was not ignorant, but had long since learned what it was to speak on a sudden, or first, before other men in Parliament; . . ."[8]

Mr. Strickland, that grave and highly respected elder statesman and austere moralist, also on one occasion "prayed he might be excused, for that he was to speak on a sudden and unprovided."[9]

A recent authoritative reappraisal of the oratory of the Commons in this period asserts that "The standard of speaking in Elizabethan parliaments was very high; indeed parliamentary oratory may be said to have begun its resplendent history in this reign. The set speeches were artificial in the purer sense of the word."[10] The careful perusal of D'Ewes' *Journal* fully confirms this opinion. Both the members and the reporters comment on the orderliness of arguments, of speakers who moved the House by the force of eloquence and by "intrapments" of oratory. The reporter says of Mr. Pistor's speech: "And so did set it forth with vehemency, that there lacked no modesty, and with such Eloquence, that it neither seemed studied, nor too much effected, but well approved of."[11]

Poor speaking was also not uncommon —and suffered due reproof. The House "had a short way with bores or with speeches that annoyed them. They hawked and they spat, they shuffled and they hissed."[12] The reporter speaks thus of the speaker who followed Mr. Pistor: "And after him Mr. Snagge, and far after him indeed, either for order, proof, or matter. . . ."[13]

In fact we read that at least one member, Mr. Alford, wished to insure even higher standards of eloquence by a rather unusual means:

> he was of this mind, that Moses and Aaron should be conjoined together [in the choosing of burgesses], and that there should be one of their own, or some Gentleman near them, who had knowledge of the State of the Country, and the other a man Learned, and able to utter his mind and opinion, since the knowledge locked up in the breast, not being orderly opened, is to no purpose; and this part (he said) was as requisite for consultation as the other.[14]

It seems probable, then, that Wilson's audience consisted mainly of men who, while they themselves rarely spoke in public, had an opportunity to hear eloquent deliberative speakers, both well-prepared and impromptu or extempore, and very probably coveted greatly the facility they so sadly lacked. They probably admired, secretly and timidly, the courage of those who spoke on forbidden subjects. They were no doubt much influenced by powerful oratory on matters of broad policy in public and private affairs which did not closely relate to their own lives. No doubt they were mainly moved, in their voting, by facts and reasons which were in line with their own interests and ambitions, chiefly economic, so long as such votes

[8] *Ibid.*, p. 137.
[9] *Ibid.*, p. 161.
[10] J. E. Neale, *The Elizabethan House of Commons* (New Haven, 1950), p. 406. Neale states that the early Elizabethan parliaments were especially noteworthy for eloquence, listing Sir Walter Mildmay, William Fleetwood, Thomas Norton, and Peter Wentworth as the most notable orators.
[11] D'Ewes, *op. cit.*, p. 167; see also pp. 163, 175.
[12] Neale, *loc. cit.*
[13] D'Ewes, *op. cit.*, p. 167.
[14] *Ibid.*, p. 171.

did not bring upon them, personally, the wrath of the Prince, the Star Chamber, or their religious leaders. In matters affecting their own personal interests they were no doubt impressed by the speaking of learned men who opposed their commercial interests, but usually not much influenced thereby in their voting. Finally, like all such audiences, they were probably often wearied by long speaking and sympathetic to the appeal of Mr. Speaker who, on Tuesday the 10th of April, of this session, "recited a Commandment from the Queen's Majesty, to spend little time in Motions and to avoid long Speeches."

The speaker who rose to make the principal attack on the "Act Against Usury" was well and favorably known to this House for many reasons. His part in establishing the reformed church and the new learning under Edward VI, as the youngest member of the famous Cambridge group composed of Sir John Cheke, Sir Thomas Smith, Roger Ascham, Walter Haddon, Martin Bucer, and others, was familiar to all. His flight to Italy, his romantic intrigues with other Protestant refugees, involving reputed attempts on the life of a cardinal, and his narrow escape from martyrdom at the hands of the Inquisition at Rome, were common knowledge. Twenty years earlier he had written the first logic in English, eighteen years earlier the first rhetoric—both very popular books, the latter having reached five editions by this time. It is quite possible that some of the members of Parliament had studied these books and owed their positions in life to the lessons they had learned in them. It was for just such persons that Wilson had written them. Who would be more "studious of eloquence," for example, than this generation of self-made men who, in Protestant England, entered the Parliaments of Elizabeth?

Few, at least, would have been unfamiliar with the fact that Wilson was a learned man, a graduate of Cambridge with an LL.D. from an Italian university; for example, he is always referred to by the reporters of the House as "Doctor" Wilson. And none but would know that he was a prominent Civilian Advocate, Master of Requests, Master of St. Katherine's Hospital, and the brother-in-law of Admiral Sir William Winter, that he was frequently sent abroad on special diplomatic and commercial missions, and that he was considered the best informed man in England on Portuguese affairs. All would know that he was a man of great industry, unusual memory, wide knowledge, and varied talents, and certain of high political preferment.[15]

In his favor also was the fact that he had spoken briefly but well in a speech only four days earlier on a bill against vagabonds, and that he was largely instrumental in the bill's being passed. We have no record of his having made other speeches before this in Parliament although he had been a member in 1563 as well as this session.

But Wilson was not an inexperienced orator. Of his speaking; in Latin or English, at Cambridge, in Italy, and in England after his return in 1560, we

[15] Whether they respected him for his knowledge of business and finance is uncertain. Tawney, *op. cit.*, p. 2, says ". . . the most truculent of self-made capitalists could not have criticized him as a child in matters of finance. He had tried commercial cases, negotiated commercial treaties, haggled with financiers at Lisbon and Antwerp. . . . ." The oblique references to Wilson and his speech in this debate, especially in the reply by Mr. Bell, and the general tone and tenor of the speeches of Mr. Bell and of others who replied, seem definitely to indicate that they *did* choose to regard Wilson as a learned man, but one learned in book-knowledge only, and a simpleton in practical commercial and financial matters and in the knowledge of the everyday problems and behavior of men of common clay.

have but an incomplete record. His Latin speeches (manuscripts of which are in the British Museum) especially those in behalf of Sir William Winter, given at Lisbon, and those in favor of clemency, given before Queen Elizabeth in 1566, attest his mastery of Cicero's language and rhetoric. His commemorative Latin sermon in honor of Edward Courtney, Earl of Devonshire, delivered in St. Anthony's Church in Padua during Wilson's exile, is an excellent model of the demonstrative speech, illustrating all of Wilson's doctrine on this type of speech. This address, indeed, surpasses in loftiness of thought, sublimity of diction, sincerity and earnestness of feeling, any of his examples in the *Rhetorique*.

Such was the speaker, "Doctor Wilson, Master of the Requests," who rose to attack the "Act Against Usury," following Mr. Molley's defense of it. He began by saying that in a matter of so great weight he could not speak shortly; he acknowledged that he had studied the matter thoroughly; and he begged the patience of the House. Following this exordium, he may have stated his proposition and have partitioned the subject and his speech, but the reporter does not so indicate. Instead, it would seem that he proceeded at once to points in confirmation as follows:

1. The common state may exist without usury.
2. The Pagans prohibited it.
3. It is forbidden by Christian doctrine and canon law.
4. It is economically harmful to both Queen and Commonwealth.
5. It has properly been condemned by common law.

Thereafter, in the version we have, some miscellaneous points are given, mainly examples and precedents related to the preceding main heads of arguments. And the speech ends with the statement that "the offence in his Conscience should be judged a Felony."

The speech as reported in D'Ewes consists of only four paragraphs of normal length, a severe compression of an obviously long address and a slender basis for extended comment or criticism. In Wilson's *A Discourse Upon Usurye*, written two years before this speech, and first published a year later, 1572, we have, of course, excellent assistance in exegesis; but we have no warrant for supposing that he amplified and phrased the points of the speech as in the book.

In his first point, however, that the common state may be without usury (and this is all that D'Ewes reports on this argument), Wilson no doubt expounded the ideal Christian state, much as Ockerfoe, the preacher, did in his first oration in the book on usury: "Love God above all things and thy neighbor as thyself. This is the proper and natural state of the true Christian and in it there will be neither borrowing or lending, for love is the perfection of the law; and usury the negation of all love and Christian charity."

On the second point, that the Pagans had forbidden usury, Wilson, as his speech is reported, instanced laws by the Athenians and Lycurgus which forbade usury. As for the third point, Christian condemnation, he gave the familiar argument from definition—that usury is the taking of any reward, price, or sum, over and above a due debt or principal. He then quoted Ezekiel and other prophets and parts of Scripture in support of this definition and of the prohibition of such practices. He also cited St. Augustine's statement that to take but a cup of wine is usury and damnable. This, says the reporter, was apparently in refutation of Mr. Molley's claim that not moderate but excessive

interest was the usury condemned by Holy Writ; but apparently Wilson made no direct reference to his opponent and did not depart from his prepared and no doubt perfectly memorized speech.

The argument that usury is economically harmful to Queen and Commonwealth rests upon the claim that men, not using their own money, but putting it out to hire, cease to practice legitimate business activity and normal occupations, causing prices to rise and reducing the export trade and the taxes available for the Queen's use.

To prove that usury is condemned by common law, a point in utter contradiction of the claim of Mr. Clarke who spoke first and on Wilson's side, he says only that "an Usurer was not admitted to be a Witness, nor after his Death to the common Sepulchre of Christians."

At this point in his speech, Wilson said:

> And for that his Discourse had been long, he inserted (as he said) this Tale for recreation of the Hearers.
>
> In *Italy*, Quoth he, a great known Usurer being Dead, the Curate denied him the common place of Burial; his Friends made Suit, the Priest would not hear; in fine, the Suitors, bethought them of a Policy to bring it to pass, that he might be Buried in the Church; which was this. The Parson of the Church did accustomably use to carry his Books daily from his House to the Church on his Ass; and the Ass by often going needed not to be driven, but knowing his Journey, as soon as he was laden, would of himself go to the Church Door; they desired the Parson, his Ass might carry the dead Body and where it should stay, the Body to be Buried. To so fond a request the Priest agreed, the Body was laid on the Ass, who feeling a greater burthen than he was used to bear, did run towards the Town, never staying until he came to the common place of Execution.

The tale was "merrily told," the reporter says. It was followed, apparently, by a variety of attacks on usury; the speaker reminded his hearers that the early Church Councils had forbidden it, that various theologians had called it a spider, a canker, an asp, a snake, and a devil, and that they had compared it to murder. The speaker charged that it had caused the downfall of Rome, that it was the reason for the suspicion that Edward the Third of England practiced magic or alchemy, and that, through the Fuggers, and others of the Low Countries and Germany, it had beggared many mighty princes. He ended his arguments by citing Sir John Cheke and ancient English legal authorities to prove that the offense of taking interest is punishable by canon law during life and by civil law (through confiscation of goods and estate) after death.

That the speech made a considerable impression, as Tawney believes, is borne out by the fact that Mr. Bell, a member of the Privy Council, a leading merchant, one of the most prominent and popular speakers of the session, and the party Whip of his day, saw fit to make the principal answer. Mr. Bell began by saying that "This matter being so ample had occasioned much Speech, and was for cunning men a fit theme to shew their Wits and skills upon." He proceeded to show the lack of a satisfactory definition of usury among theologians, the impossibility of prohibiting all things criticized by the Scriptures, and the necessity of reasonable legislation in all such cases.

Other speakers dealt with the economic necessity of legalizing interest, reiterated the controversial theological arguments on the question, and disputed its status in current law and in legal history.[16] Thereafter the Bill was ordered to be committed and eventually

[16] It is of interest to note that Mr. Fleetwood and Mr. Norton, two of the most eloquent and influential men in the House, also argued against the Bill and apparently agreed with and supported Wilson's position. But their speeches appear to have been well below their usual standards and seem to be much less thorough or less well reported than Wilson's.

was enacted. For all the respect paid to Wilson and to his speech, it is evident that this extended effort of his was ill-adapted to his audience and purpose and had little practical effect on the voting of the members. Most important, Wilson violated at least two principles he had strongly urged in his *Rhetorique:* First of all he did not attempt to secure good will from this audience in his "Entrance" or Introduction but rather chilled them by saying that "in a matter of such weight he could not shortly speak"; and, secondly, he proceeded in fact to make what he himself realized was an intolerably long speech—which was in direct opposition to the strong admonition, in his *Rhetorique,* not to do one's cause harm by long and tedious speaking, especially when the audience is in opposition.[17] Moreover, the speech is not well adapted to stirring the appropriate emotions of this audience—the principle of persuasion most strongly stressed in his *Rhetorique*—since it makes no appeal to the economic interests of the majority of the House on a subject closely related thereto.

Other obvious defects are these: Wilson did not meet the very important issues of enforceability, of the evils of exorbitant illicit usury, of the necessity of borrowing by the increasing number of small capitalists, the lack of available funds, and the general financial situation of the English mercantile class. He rested his case entirely too much upon theological pronouncements and legal precedents drawn from times long past and wholly unrelated to the peculiar conditions of his day; he failed to refute successfully the relaxations in continental Protestant theological doctrine on the subject, which had infected the merchant class through their contacts and rivalries with Flemish and German traders and bankers.

The speech conforms closely to Wilson's emphasis on and varied methods of amplification, including the use of humor. But it illustrates and perhaps makes more evident certain defects of his *Rhetorique,* especially his emphasis on topical and verbal amplification. The doctrines of his *Rhetorique,* highly valuable to the inarticulate young lawyers and preachers for whom he wrote in the days of Edward VI, were inadequate guides for a debater on such a subject in Parliament in the thirteenth year of Elizabeth's reign.

It is, of course, highly probable that Wilson knew the futility of attempting to persuade this audience on this subject at this time. He may well have desired to speak for the record; he may have been mainly concerned with advocating doctrines consistent with the ideas of his book on usury (already written and soon to be published); or, he may have made the speech he did, and the book as well, to advance his own political fortunes, rather than with any hope of turning the tide of rampant mercantilism.

At any rate, he continued to grow in favor with state and church, becoming a minister to Antwerp, Dean of Durham—one of very few laymen to achieve an ecclesiastical position of this stature—and, with Sir Francis Walsingham, Principal Secretary (of State). His speech against usury, no matter how improved, could probably not have halted the rise of modern capitalism in England. As given, it probably added much to his reputation as an uncompromising conservative and austere religionist—a reputation which won him high favor with the ruling party in his own day.

[17] G. H. Mair, ed., Wilson's *Arte of Rhetorique* (Oxford, 1909), p. 9; see also pp. 102, 104.

FRANKLIN D. ROOSEVELT'S VOICE AND PRONUNCIATION

Earnest Brandenburg and Waldo W. Braden

DURING his twelve years as President of the United States, Franklin D. Roosevelt was heard by more persons more frequently and more intimately than any other President in history.[1] The advent of extensive radio networks expanded by millions his potential audience. His radio talks became an established American institution. His extensive travel brought him before other millions, for during his years in Washington he made 399 trips by rail, totaling 544,868 miles.[2] On these cross-country jaunts he made hundreds of rear platform appearances as well as many major addresses. Those who could not hear him face to face could always see him in newsreels, in which he averaged thirty appearances each year.[3]

Because of the frequency of his appearances in person, on the screen, and over the air, Roosevelt became a familiar figure. Americans had the warm feeling that they personally knew their president.

Obviously Franklin D. Roosevelt's delivery—his pleasing voice quality, his highly expressive intonations and inflections, his mastery of the conversational mode, and his direct speaking manner—contributed significantly to his effectiveness. His detractors often asserted that his delivery was the sole source of his effectiveness. Though such claims are refuted by the presence in public life of many less successful persons with as good or better voices and vocal control, this reluctant testimony gives an important clue to Roosevelt the orator. An analysis of specific aspects of his delivery should therefore provide data of interest and significance to students of public address. This paper will concern itself only with Franklin D. Roosevelt's voice and his pronunciation.

Voice

The late President's voice quality was widely praised. For example, Professors Sarett and Foster explain in their speech text, "The cues in Franklin D. Roosevelt's voice—the voice alone—inspired confidence [in his inaugural address in 1933]. . . . If Herbert Hoover had spoken the same words into the microphone . . . the stock market would have fallen another notch and public confidence with it."[4] Roosevelt's voice frequently was given such labels as "fresh," "brilliant," "pleasant," "rich," and "melodious." According to Professor Robert T. Oliver, Roosevelt had "the best modulated radio voice in

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[1] The writers are much indebted to Claude M. Wise of Louisiana State University for his helpful and expert criticism, especially of the section on pronunciation.

[2] John Gunther, *Roosevelt in Retrospect* (New York, 1950), p. 139.

[3] *Ibid.*, p. 102. The Franklin D. Roosevelt Library has 275,000 feet of film, much of it devoted to F.D.R.

[4] Lew Sarett and William Trufant Foster, *Basic Principles of Speech* (New York, 1936), pp. 193-194.

public life."[5] John Carlile, production director of the Columbia Broadcasting System, called his voice "one of the finest on the radio."[6] The radio director of the University of Chicago characterized him as the "glamor boy of radio," with a voice "like honey syrup oozing through the steel filter that jackets the microphone."[7] Even his bitter critic, John T. Flynn, freely admits the "general verdict . . . that Roosevelt possessed a golden voice and a seductive and challenging radio technique."[8] Perhaps no other aspect of F.D.R.'s speaking evoked such unanimity of opinion as the superior quality of his speaking voice. Eleanor Roosevelt circulated her mother-in-law's statement that Franklin had inherited his "good radio voice" not from the Roosevelts but from the Delanos.[9]

Laura Crowell's analysis of F.D.R.'s 1936 campaign led her to sound a significant warning against attempts to isolate Roosevelt's voice without reference to his personality and his ideas.

> The conclusion that Roosevelt's voice was the one cause of his effectiveness in speaking, as many have casually asserted, must be reassessed. It is true that his unusual flexibility of voice and his excellence of vocal timbre gave particularly full representation of his reactions to ideas, listeners, and the total situation; what must not be overlooked is that this representation was of a person vibrant and engaging, a person vividly real to his audience. His hearers felt the warmth of regard for all persons expressed through the medium of his voice, but many, without analysis, attributed the warmth to his voice alone and neglected its more fundamental basis in personality.[10]

Although it is obviously impossible completely to divorce one aspect of a speaker's delivery from all others (or to divorce his delivery from his language or from his proofs),[11] final judgments need to be based both upon over-all general impressions and upon the careful analysis of specific elements. The study of Franklin D. Roosevelt's vocal quality, pitch, speaking rate, and use of loudness as separate factors should contribute to the rhetorician's ultimate understanding of his voice.

Roosevelt's habitual pitch, that is, the pitch that he used most frequently, is difficult to ascertain; his voice quality is equally difficult to describe in exact terms. For the purposes of this paper exact description seems unnecessary. Generally his voice was thought of as tenor.[12] In fact, as a youth he was a member of the tenor section of the Groton Glee Club. During most of his speaking, his voice was clear and resonant, or as one observer said, "vibrant with enthusiasm,"[13] but occasionally his sinus trouble[14] gave him a slightly nasal quality.[15]

[5] Robert T. Oliver, "The Speech That Established Roosevelt's Reputation," *QJS*, XXXI (October, 1945), 274.

[6] "Personality on the Air," *New York Times*, March 20, 1932, Section 8, p. 14.

[7] Sherman H. Dryer, "Air Power," *Colliers*, CVI (September 14, 1940), 18.

[8] John T. Flynn, *The Roosevelt Myth* (New York, 1948), p. 283.

[9] "I told my mother-in-law yesterday that I thought my husband had inherited his good radio voice from her, and with her usual family spirit she replied: 'My husband had a very good voice, but Franklin's voice is like all the Delanos'!" Eleanor Roosevelt, "My Day," Copyright, May 21, 1937.

[10] Laura Crowell, "Franklin D. Roosevelt's Audience Persuasion in the 1936 Campaign," *Speech Monographs*, XVII (March, 1950), 63-64.

[11] According to Harold P. Zelko, for example, "rhythmic structure is not a random technique of Franklin Roosevelt's. It is . . . designed as a basis for a better style and for helping to achieve a rhythm and cadence in delivery." Harold P. Zelko, "Franklin D. Roosevelt's Rhythm in Rhetorical Style," *QJS*, XXVIII (April, 1942), 138.

[12] One Roosevelt student says that his "tenor voice proved to be one of his greatest assets." Lowery LeRoy Cowperthwaite, "A Criticism of the Speaking of Franklin D. Roosevelt in the Presidential Campaign of 1932," Unpub. diss. (State University of Iowa, 1950), p. 307.

[13] Orrin E. Dunlap, Jr., "A Study of Voices," *New York Times*, September 6, 1936, Sec. 9, p. 10.

[14] It is interesting to note that in selecting his personal physician, he chose Ross T. McIntire, an eye, nose, and throat specialist. Vice-Admiral McIntire says, "Sinus flare-ups were

What was popularly regarded as Roosevelt's pronunciation was often much more than pronunciation, for it included the inseparable concomitant—intonation. When persons caricatured Roosevelt's speech, they invariably repeated expressions such as "My Friends," "I hate war," "My Fellow Americans," or perhaps the entire sentence, "I have said not once, but many times, that I have seen war and that I hate war. I say that again and again."[16] These expressions were hallmarks of his speech in the minds of millions. The characteristics imitated included his intonations and inflections as well as his pronunciations of certain words such as *war* [wɔɔ] and *again* [agein].

The tenor voice, never monotonous, was capable of either wide and startling or slight and subtle changes in pitch, but Roosevelt did not place extreme reliance on pitch changes. Occasionally, like many who do much public speaking, he ended a sentence with an upward inflection when a downward inflection would have been more meaningful. This effect seemed to occur at the ends of sentences for which he apparently expected and invited applause,[17] or where, although he had reached the end of a statement, his immediate, central idea was continued into the next sentence.[18]

Roosevelt's speaking rate was comparatively slow. Most studies report extremes for individual speeches between 95 and 125 words per minute, with a mean rate over several speeches of about 105 to 110 words per minute. Persons who assisted in the preparation of his speeches considered 100 words per minute[19] a normal rate for him—a rate unquestionably slower than that of most superior speakers. F.D.R. varied his rate in accordance with the size of his immediate audience. Just as speech authorities recommend, he spoke more slowly when face to face with many listeners than when speaking before small audiences such as he had at the White House for his Fireside Chats.

He was able consciously to vary his speaking rate to meet the rigid requirements of radio schedules. He often marked off his final reading copies[20] into five-minute sections,[21] and he seldom had trouble making his speaking rate conform to changes necessitated by applause or by his own impromptu insertions.

Roosevelt frequently divided his sentences into short phrases of four to six words, relieved by occasional long phrases or entire sentences with no pauses, introduced for variety. The cadence of his speech ofttimes was

my chief worry, for the President's one susceptibility was to colds." *White House Physician* (New York, 1946), pp. 56-68.

[15] In the Roosevelt literature it is difficult to find anyone who was not favorably impressed by Roosevelt's voice quality and his skillful use of vocal techniques. For a more detailed analysis of the Roosevelt literature on this point, see Earnest Brandenburg, "An Analysis and Criticism of Franklin D. Roosevelt's Speeches on International Affairs Delivered Between September 3, 1939 and December 7, 1941," Unpub. diss. (State University of Iowa, 1948), p. 646.

[16] From the Fireside Chat delivered September 3, 1939.

[17] For example, the following sentence ended on an upward inflection and, quite obviously, Roosevelt expected and asked for applause by the inflection of his voice: "And the strength of the British fleet in the Atlantic has been a friendly strength; it is still a friendly strength." Address of January 6, 1941.

[18] For example: "I regret that the Congress passed that act. I regret equally that I signed that act. . . . but that is not the issue. The step I recommend is to put this country back on a solid footing of real and traditional neutrality." Address of September 21, 1939.

[19] Robert Sherwood, *Roosevelt and Hopkins* (New York, 1948), p. 217.
Grace Tully, *F.D.R., My Boss* (New York, 1949), p. 98.

[20] The addresses delivered on the following dates, for example, had five-minute time intervals marked in ink or pencil: May 26, 1940; December 29, 1940; May 27, 1941; September 11, 1941.

[21] For example: 9:35, 9:40, 9:45, etc.

measured and deliberate; words in important passages received equal stress, and pauses between words and sentences gave dramatic emphasis.[22] He was particularly effective in pointing up parallel structure by repeating patterns of intonation and inflection.

In general, important passages were delivered more slowly and with more pauses than less important passages. Vowels in the stressed syllables of emphasized words and significant words were prolonged.[23] According to one critic, his slow speaking rate caused Roosevelt "to prolong slightly" his vowel sounds and in turn made his speech more euphonious and more pleasant to the ear than it would otherwise have been.[24]

Although he has been praised for using wide variations in loudness,[25] seldom, if ever, was Roosevelt's speech staccato and never did he sound hurried. According to the reports of those handling radio control boards while he was speaking, F.D.R. did not reach the extremes of loudness or weakness in volume.[26] He did frequently employ variations in loudness to emphasize important words and thoughts,[27] although he was rarely guilty of violent outbursts or conversely of periods of imperceptibility.[28] Syllables and words as well he emphasized by combining prolongation of the vowel sounds with increased loudness.[29] Roosevelt's practice of underlining words in the final reading manuscript as a reminder to speak them more loudly when he delivered the address indicates that these variations in loudness were often consciously planned and produced.

Franklin Roosevelt had the happy faculty of adapting his conversational mode of delivery to a variety of circumstances. Grave passages became measured and deliberate. Sentences of less consequence were delivered more rapidly with less ponderousness. In a rear platform appearance he could be extremely conversational and informal while he jokingly introduced his "little boy Jimmy," or replied to an impromptu question from a bystander. When the moment demanded, he could resort to the sustained, uplifted tone of the great leader. At the political rally he became direct and informal, engaging in raillery, sarcasm, scorn, and earnest pleading—whatever the immediate moment demanded. Over the radio he gave his listeners the feeling of direct conversation and gracious familiarity. The analyzer of one of his addresses explains, for example, "The voice came into their

[22] Note, for example, the pauses he made where diagonal lines are inserted: "Our acts must be guided by one /single /hard-headed /thought /—keeping America /out /of this war." Address of September 21, 1939.

[23] "No soporific lullabies that a wide ocean protects us from him—can long have any effect on the *hard*-headed, *far*-sighted, and *real*istic American people." Address of September 11, 1941.

[24] Joanna Givan, "A Consideration of the Qualities which Contribute to the Effectiveness of the Speeches of Franklin Delano Roosevelt," M.A. Thesis (College of the Pacific, 1944), p. 68.

[25] "His tremolos, his staccatos, his crescendos and fortissimos are masterpieces." Erich Brandeis, *Franklin D. Roosevelt the Man* (New York, 1936), p. 6.

[26] Dryer, *op. cit.*

[27] "That is why every member of the executive branch of the government and every member of the Congress faces *great responsibility—great accountability.*" Address of January 6, 1941.

[28] Charles H. Voelker's "phonetic study" of Roosevelt's annual address to Congress on January 3, 1936, offers some contrary evidence. "His use of loudness emphasis sometimes causes words to become too staccato. It shortens his prolongation of vowels so as to be characteristic of a much younger speaker. This gives an impression of choppiness. This is especially evident in words starting with plosives, such as [p], [b], [g], etc. Final [t] is sometimes omitted. Final [s] is sometimes lowered in pitch so as to become a mere passing of breath. Polysyllabic words at times become monosyllabic." Charles H. Voelker, "A Phonetic Study of Roosevelt," *QJS*, XXII (October 1936), 366.

[29] For example: "Such aid is not an act of war, even if a dictator should *uni*laterally proclaim it so." Address of January 6, 1941.

own homes from the familiar radio grill . . . in friendly, social tones—neighborly, yet with a patrician assurance of born leadership."[30] Since he never resorted to bombast, Roosevelt was able readily to adapt his speaking to the microphone. His power to extend his personality, to convince, and to win radio listeners was due in important measure to his ability to adapt his vocal control to a variety of occasions.

What conclusions can we reach concerning Franklin Roosevelt's voice? Its quality proved a significant advantage, for it was pleasant and distinctive. Skillful variations, although never extreme, in pitch, rate, and loudness helped communicate specific ideas and emotions. We note that he talked at an unusually slow rate and that he was typically identified as a tenor. Unquestionably, Franklin Roosevelt's superior voice was one of his important assets as a speaker.

Pronunciation

In spite of the popular assertion that he had a "Groton-Harvard" accent, Franklin D. Roosevelt spoke like other members of the educated class of New York City and its environs. Technically, he used what phoneticians call eastern dialect.[31] His articulation was characteristically distinct and clear. "Roosevelt's excellent articulation and pronunciation undoubtedly enhanced his vocal effectiveness in the 1932 campaign."[32] "Practically all the sounds in the words he [used were] . . . pronounced. There [were] . . . very few examples of the elisions characteristic of rapid speech."[33]

The most conspicuous characteristic of his eastern dialect was his treatment of the preconsonantal, final (before a pause), and intervocalic *r*. With practically complete consistency, his *r* was silent after [ɑ], [ɜ] and [ə] followed by a consonant. Thus *hard* [hɑ:d], *heard* [hɜd], *world* [wɜld], *fostered* [fɔstəd], *sisters* [sɪstəz]. With the same consistency, *r* was silent after [ɑ], [ɜ] and [ə] finally before a pause. Thus, *star* [stɑ], *concur* [kən'kɜ], *father* [fɑðə]. After [ɔ], preconsonantally or finally before a pause, *r* was either silent or pronounced [ə]. Thus, *world order* [wɜld 'ɔdə], *armed force* [ɑmd fɔəs], *war* [wɔ], *I hate war* [aɪ heɪt wɔə]. After all other vowels (including most diphthongs), preconsonantally or finally before a pause, *r* was pronounced [ə]. Thus *years* [jɪəz], *fear* [fɪə], *where* [ʍɛə], *to serve their country* [tə sɜv ðɜə 'kʌntrɪ], *fair weather* [fæə 'wɛðə], *care* [kæə], *more men* [moə mɛn], *door* [doə], *poor time* [puə taɪm], *sure* [ʃuə], *fire then* [faɪə ðɛn], *tire* [taɪə], *our peace* [aʊə pis], *our* [aʊə].

All this runs true to the eastern pattern. But Roosevelt's consistency wav-

[30] Oliver, *op. cit.*

[31] This judgment is not unanimously accepted. For example, "Careful listening to the electrical transcriptions available for the 1932 campaign leads this investigator to conclude that, with certain notable exceptions which appear to be typically Eastern-American, the speaker's general pronunciation and articulation approach the standard for General American speech." Cowperthwaite, *op. cit.*, pp. 296-297.

"No one could say he comes from the South, the East or the West. . . . He is an example of what our speech can and should be—the speech of an educated and cultured man." Lee Emerson Bassett, Professor of Public Speaking at Stanford University, before the convention of the National Association of Teachers of Speech in Chicago, *New York Times*, December 28, 1933.

James C. Bender gives an explanation for the observations made by Cowperthwaite and Bassett in the following statement: "Mr. Roosevelt . . . follows the intonations and phonetic patterns of the so-called Eastern or New England dialect. This general observation needs qualification. Like most people with good hearing capacity, the President's speech is influenced by his environment, and the President's environment has been varied. That is why his speech includes a number of deviations from the Eastern dialect." James C. Bender, "Two Men: A Radio Analysis," *New York Times*, September 17, 1944, Section 6, p. 36.

[32] Cowperthwaite, *op. cit.*, p. 298.

[33] Voelker, *op. cit.*

ered a little in the [aʊ] in *our* and in possibly a few other words, where the occasional light pronunciation of the *r* suggested the general American pattern. Thus, *our way* [aʊr weɪ], *our wisdom* [aʊr ˈwɪzdəm], *our people* [aʊr ˈpipl]. Probably this inconsistency with the diphthong [aʊ] caused some commentators to speak of the general American characteristics in Roosevelt's speech. But this slight deviation is actually much less conspicuous than similar ones in the speech of many easterners, who often stray momentarily from what is regarded as the strict regional pattern. Roosevelt's wide travel and his broad associations would make for some leaning toward general American speech.

In respect to the intervocalic *r*, Roosevelt held with nearly perfect consistency to the eastern pattern. If the intervocalic *r* occurred within a single word, he never failed to pronounce it, saying *very* ['vɛrɪ] and *carry* [kærɪ]. If the intervocalic *r* occurred at the end of a word which was immediately, i.e., without pause, followed by a word beginning with a vowel, he pronounced it. He said, for example, *war is* [wɔr ɪz], *their arms* [ðɛr ɑmz].[34]

A pause will inhibit a linking *r* in eastern speech as in *we shall try next year* [jɪə]. *After that* . . . Here the pause between *year* and *after* precludes the link. Roosevelt's pauses were sometimes very brief; therefore the researcher, playing a recorded speech, sometimes expects a link which does not materialize. A second playing will usually reveal that the pause, even if brief, is overt.

Roosevelt was inconsistent in his use of [ju] in words in which *u, eu* and *ew* followed [t], [d], and [n]. He said [djutɪ] and [djurəbl], but he used both [ju] and [u] in the word *new;* sometimes it was [nju] and at other times it was [nu]. In his Lend Lease message of January 6, 1941, he spoke of a *new congress, new needs, new circumstance* [nju kɑŋgrəs], [nju nidz], and [nju sɛkəmstænts]. On another occasion, he spoke of the [nu ɔdə]. The word *neutral* in the famous speech delivered at the outbreak of World War II, September 3, 1939, gave the president some difficulty. In three sentences he used three pronunciations: [njutrəl], [nɪutrəl], and [nutrəl]. Nevertheless, apparently he leaned toward [ju], which is the choice of many easterners.

Roosevelt used [ʍ], not [w], in such words as *where, whether,* and *when.* Furthermore, he did not use the so-called "broad" *a.* He might say *ask* [æsk] or *vast* [væst], or he might say [ask] or [last] or [pasɪŋ]. Both of these pronunciations, as well as [ɑ], are accepted in eastern dialect. The tendency to use the [a] may have been developed during the period of Groton and Harvard, since [a] in "broad" *a* words is exceedingly common in New England, but seldom found in the New York area. In no sense was his pronunciation extremely broad eastern dialect.

In general, Roosevelt's pronunciation was crisp and distinct. He consistently enunciated vigorously. He always sounded his final consonants, and he never substituted [n] for [ŋ] as in *writin'* [raɪtn] for *writing* [raɪtɪŋ]. This brief paper cannot cover every element of his pronunciation in every possible combination. The sounds selected for emphasis ([r], [ju], [ʍ], and [a]) seem to us to have been the most conspicuous and, therefore, the most significant to

[34] This intervocalic *r*, or linking *r*, may have confused some hearers who did not recognize it for what it is, a standard feature of eastern speech. The linking *r* should not suggest general American speech when found in context with preconsonantal and final *r*'s which are silent or pronounced [ə] as indicated earlier.

an understanding of F.D.R.'s pronunciation.

Roosevelt brought to countless Americans their first, and unquestionably their most impressive, knowledge of how easterners talk. The exact effect of his dialect in terms of winning or losing support is not a matter of general agreement. His dialect has been assumed by some to have been an advantage, by others a handicap. Perhaps Roosevelt's "cultivated Eastern" pronunciation actually inspired confidence from the "one-third ill-housed, ill-clothed and ill-fed" whom he constantly championed; perhaps the "downtrodden" were the more inclined to accept his words because they identified him not only as a man highly sympathetic to their cause but also as one whose background and experiences were "superior" to their own and who, therefore, deserved their support.

Professor Donald C. Bryant of Washington University tells of an interesting experience he had during the 1936 campaign. In a radio broadcast from Albany, he explained that Roosevelt's pronunciation most nearly conformed to that of New England and the East generally, while Landon's more closely resembled that of up-state New York, i.e., what is termed general American. Bryant added that general American was the dialect of about eighty-five per cent of the people of the United States. One newspaper construed Professor Bryant's words to mean that Landon spoke the homespun language of eighty-five per cent of the people, concluded that the voters would probably prefer a man who used language like their own, and intimated that such a man was much more likely to think the way the people do.[35]

Because Roosevelt's speeches almost invariably merited praise for clear, incisive articulation,[36] because he seemed clear and natural, his pronunciation received acclaim, in spite of minor inconsistencies. The American listeners, most of whom were not prepared to analyze the President's dialect, were usually so impressed by his friendly, direct manner that they forgot what seemed like idiosyncrasies. Furthermore the frequency with which he spoke made his speech familiar.

Summary

The over-all appraisal of Roosevelt the speaker is perhaps complicated by his outstanding delivery. No judgment of the effectiveness of his ideas or his language can ignore his superior speaking voice, his attractive appearance, or his captivating speaking personality. Superlative delivery became so much a known and expected part of his speaking that when circumstances combined to prevent optimum use of his voice and

[35] An interesting accusation was made by Alfred M. Landon. He disclaimed any pretense to oratorical ability himself, because: "There is a certain deceit in oratory in that it may appeal to the emotions more than to reason. The important thing to me in what I had to say was the idea I would convey and what I stood for. The Presidency is primarily an executive office, not a broadcasting station.

"Mr. Roosevelt's adaptability appeared one night when I heard him say 'war' with the New York accent, which made it 'waw' to Westerners, and then change to 'war-r' with a sturdy 'r' the next time he used the word." Alfred M. Landon, "Landon Recounts Unequal Battle," *New York Times*, August 22, 1938.

[36] Few of his listeners were aware of the "problem" of his false tooth. ". . . He had a separation between two of his lower front teeth and a single-tooth removable bridge had been fitted for it. He didn't particularly like to wear it, and carried it most of the time in a tiny heart-shaped silver box. With the tooth out, however, he whistled slightly on certain words and this extra sound effect was most noticeable on the radio.

"He forgot it on more than one occasion and quite often there was a mad last-minute dash by somebody from the Oval Room to his bedroom to rescue the little silver box from his bedside table." Grace Tully, *F.D.R., My Boss* (New York, 1949), p. 100.

speaking manner, listeners were quick to sense the difference.[37]

Obviously the advent of radio and the wide use of the public address system at the time Roosevelt was reaching national political prominence were tremendous aids to him. Speakers before the microphone might be forced to restrain their movements and their gestures, but this restriction meant no loss of effectiveness for F.D.R. Radio forced upon all speakers the restrained movement necessitated by Roosevelt's physical condition. F.D.R.'s handsome, expressive face and his powerful torso were ideally suited to enhance his speaking before a microphone in the presence of an audience. His voice, which did not have the tremendous carrying power demanded of great speakers in preceding generations, was ideally suited to radio because it did have a pleasant, distinctive quality, and because it was exceptionally direct and conversational.

Franklin Roosevelt's delivery possessed no characteristics which detracted from his effectiveness. His voice quality, pitch, speaking rate, and use of loudness all served to enhance the ideas he was presenting, without calling attention to themselves. Although his eastern dialect was sometimes noticed, it rarely brought forth a negative response. His enunciation was always clear, and he was always understood. Roosevelt's excellent voice and his clear, incisive articulation contributed materially to his delivery and thus to his total effectiveness as a speaker.

[37] Judge Rosenman has supplied this significant information of such a speech: "Several unfortunate circumstances combined to make this [address at Puget Sound Navy Yard, Bremerton, Washington, August 12, 1944] one of the poorest speeches Roosevelt ever delivered. He spoke from the forecastle deck of a destroyer, and a stiff wind was blowing throughout the speech. There was a marked slant to the deck. The slant and the wind meant that, to maintain his balance, he had to depend more heavily than usual on his braces. In recent months the President had lost some weight, which meant that his braces did not fit him. Under the best of conditions, his position was none too secure and the steel braces hurt when worn for any length of time. Under the conditions, at Bremerton, the President's feeling of insecurity was increased.

"The speech itself, although rambling in nature, ordinarily might have been an acceptable, chatty account of the President's journeys and experiences on his recent trip. However, the pain of the braces, the feeling of insecurity, and the other adverse circumstances combined to make the President's delivery hesitant, halting and ineffective.

"The reaction of the audience—which the President was always quick to sense during the delivery of a speech—was so unfavorable that it only served to make the President's delivery worse.

"The reaction of the entire country to this speech was very bad. Even some of the President's best friends and most loyal supporters began to whisper to each other that they were afraid the old master had lost his touch, that his days of campaigning must be over and that he would be a sorry spectacle in the coming campaign against the young, virile Governor of New York." *The Public Papers And Addresses of Franklin D. Roosevelt, 1944-1945*, ed. Samuel I. Rosenman (New York, 1950), pp. 227-228.

COMMENTARIES

"FUNDAMENTAL PRINCIPLES AND RULES"

. . . Be easy and natural. Make yourself at home with your audience; do not keep them at a distance; in a conversational way bring them near to you. If you are not at ease yourself, neither will your audience be.

Nothing can compensate for the absence of a good voice. . . . This is the grand sceptre that sways human hearts and emotions. . . .

Do not think there is greatest effect in a loud utterance. Do not mouth your words nor rant. You are supposed to have something to say, and your object is to make your hearers understand what it is. Therefore, speak distinctly. . . .—Henry Davenport Northrop, *The Model Orator or Young Folks Speaker*. (Philadelphia: World Bible House, 1895), p. 17.

ROOSEVELT THE GROTONIAN

Laura Crowell

IN wooded hills thirty-five miles west of Boston lies the small town of Groton, Massachusetts. There in 1884 the Reverend Endicott Peabody, a young graduate of Cambridge University and of the Episcopal Theological School, and recent pastor of a frontier parish in Tombstone, Arizona, founded a boys' school. To the Third Form in Groton School Franklin D. Roosevelt came in 1896, when he was fourteen years of age.[1] The question comes immediately to mind: how influential were four years of attendance at Groton upon the boy from Hyde Park?

Biographers have been much interested in the development of Roosevelt's basic premises. They have pointed to home environment, to school and college experiences, to Wilsonian contacts, and to his crippling illness as significant influences in the development of his social attitudes. The purpose here is to survey the forces which influenced him in those boyhood years at Groton School. Roosevelt is reported not to have made an outstanding impression at Groton;[2] perhaps a more pertinent inquiry might be whether Groton made a significant impression upon him.

Roosevelt was graduated from Groton School in 1900; neither at that time nor throughout his life did he graduate from its influences and those of its Headmaster. Speaking in Boston on October 31, 1932, he declared, "As a boy I came to this State for education. To that education I look back with open and sincere pride and gratitude." This declaration deserves to be considered as more than campaign effusion, for its claim is supported by the relationships which he maintained with Groton School and with its Rector.

When the young student left Groton and entered Harvard University, he joined a "Groton Club."[3] When he married, Dr. Peabody read the services; when he was inaugurated as president, the Rector came to Washington to say the prayers.[4] Roosevelt sent his four sons to Groton, and for many years gave the debating prizes at the school. He

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[1] Roosevelt entered in the Third Form because of previous training by tutor and travel. R. L. Duffus (*New York Times Magazine*, January 27, 1945, 4) pointed out that Franklin Roosevelt's father had taken him on the first of many trips abroad when the boy had reached the age of two. At nine he was attending a German school at Bad Nauheim, reported his mother's biographer, Rita Halle Kleeman, *Young Franklin Roosevelt* (New York, 1946), p. 60. Karl Schriftgiesser, *The Amazing Roosevelt Family, 1613-1942* (New York, 1942), p. 307, related that during these almost yearly journeys to England or the continent the boy had French and German governesses, and that he was also taught Spanish at an early age.

[2] Frank Ashburn, *Peabody of Groton* (New York, 1944), p. 341, quoted the Headmaster's letter of December 19, 1932, to a Groton graduate: "There has been a good deal written about Franklin Roosevelt when he was a boy at Groton, more than I should have thought justified by the impression that he left at the school. He was a quiet, satisfactory boy of more than ordinary intelligence, taking a good position in his Form but not brilliant."

[3] The letter written by Franklin Roosevelt to his mother from Harvard, rejoicing in the success of the club dinner, is included in *F. D. R. His Personal Letters, Early Years*, ed. Elliott Roosevelt (New York, 1947), p. 448.

[4] "... the Rector conducted a simple service in St. John's Church opposite the White House and with all his heart prayed that the blessing of God might guide and sustain his prayers, and they were never said with more sincerity. Thereafter on several occasions he came again at the President's invitation." Ashburn, p. 347.

truly valued the birthday cards which the Rector never failed to send to the graduates,[5] and made an effort to remember the precepts that he had been taught at Groton. Writing to Dr. Peabody from Warm Springs, Georgia, on April 25, 1940, Franklin Roosevelt, in the eighth year of his presidency, declared, "More than forty years ago you said, in a sermon in the old Chapel, something about not losing boyhood ideals in later life. Those were Groton ideals—taught by you—I try not to forget—and your words are still with me and with the hundreds of others of 'us boys.'" The statement of the Rt. Reverend Malcolm Peabody, son of the great Headmaster, that his father was "a formative influence in Roosevelt's life in his growing years,"[6] is no filial exaggeration, for Roosevelt thus assessed the power of this influence: "As long as I live his influence will mean more to me than that of any other people next to my father and mother."[7]

The Headmaster intended that the precepts of Groton should remain strong in its graduates. By personal letters he kept each one clearly aware of the rating of his college performance by Groton standards, whether admirable or not "up to his capacity." None was permitted to forget that he represented the School and that his life affected its name. That the Rector was thoroughly convinced of the lasting influence of Christian principles taught at Groton is demonstrated by his answer to an inquiry about Franklin Roosevelt during the President's first campaign for reelection; he wrote, "I am not at all convinced of Franklin's insincerity. He was at Groton for four years, and so far as I can remember there was no suspicion of untruthfulness or insincerity during his entire course; nor did I hear of anything against his reputation at the University. I am therefore inclined to give him the benefit of my faith in him at the present time."[8] When the graduates rose to positions of eminence, Dr. Peabody claimed "a bit of honor for Groton." Although his graduates became missionaries and statesmen and diplomats, they always remained Grotonians.[9]

What was this persistent Grotonian influence? Clearly, an atmosphere emanating largely from the Rector himself[10] pervaded the school, an atmosphere spiritual in essence. Catching his inspiration from Boston's famed Phillips Brooks, Dr. Peabody developed a broad churchmanship which emphasized to his young students the simplicity in Christ.[11] In 1904 Yale University made him a master of arts with a citation which recognized the power of his spiritual relationship to those whom he guided:

> What strength is to weakness, what experience is to ignorance or blind confidence, what light

[5] The President wrote from the White House to Mr. Peabody on February 10, 1936, "If you had not sent me a birthday card I should have been really worried. Do you know that I have every one of them that you have sent me since the earliest days after I graduated?" *Ibid.*

[6] Letter to writer, The Rt. Rev. Malcolm E. Peabody, son of the noted Headmaster, student at Groton from 1900 to 1907, now Protestant Episcopal Bishop of the Diocese of Central New York, April 6, 1949.

[7] *School and Society*, LX (November 25, 1944), 346.

[8] Ashburn, p. 344; cf. John Gunther, *Roosevelt in Retrospect* (New York, 1950), p. 173.

[9] Gunther, *op cit.*, p. 172, listed Grotonians in public life—Sumner Welles, Dean Acheson, Averill Harriman, Newbold Morris, Francis Biddle, several Roosevelts—as well as many eminent in private fields.

[10] In the eulogy, "Victorian Headmaster," *Time*, XLIV (October 30, 1944), 42, Dr. Peabody's influence was mentioned thus, "In letter and in spirit, the pervasive influence in all this was the Rector's." Dr. John Crocker, succeeding and present Headmaster at Groton, declared in a letter to the writer on March 8, 1949, ". . . obviously for Mr. Roosevelt the personality of the headmaster was all important." The Rector himself declared in a speech to the Groton Historical Society: "Conduct in a School depends upon something more than the teaching of ethics. It depends in large measure upon the atmosphere of the place, and this in turn upon the spiritual ideas and ideals for which the Headmaster is perhaps chiefly responsible." Ashburn, p. 75.

[11] *Ibid.*, p. 181.

and faith are to darkness and doubt, what courage is to trembling fear, what the spiritual potter is to the pliant clay of youthful character, what Paul was to Timothy—that, all that, is the Head Master of Groton School to the young manhood blessed with his devoted instruction and companionship.[12]

Groton students attended morning and evening prayers on weekdays and two services in the Episcopal Chapel on Sundays; they engaged in reading the Bible in the Rector's course entitled "Sacred Studies" during each term of their attendance.[13] But the whole of Groton life was based upon Christian values because the Headmaster looked upon his work as a "mission."[14]

Specific in this spiritual atmosphere were two related goals: the well-rounded development of the individual, and his dedication to public service. Close master-and-boy relationships were considered basic to the development of each student. Selecting genuinely educated men for his faculty, Dr. Peabody admonished them to spend much time with the students—in extra teaching or attending their sport events.[15] The Rector himself dealt with the boys as members of a family, saying a personal goodnight to each and shaking his hand at the close of the evening prayers.

Physical development was carefully watched; yearly measurements were compared to determine any need for special exercises. Participation in sports was urged; Franklin Roosevelt, however, had to content himself with cheering on the football players, winning second place in the running high kick in his second year, and managing the baseball team in his senior year.

Though the curriculum had a strongly classical flavor, much attention was given to the best in English and American literature. Lathrop Brown, Roosevelt's schoolmate at Groton and his roommate at Harvard, has pointed out that "works in English which have become classics" were most emphasized.[16] The Rector, as well as the masters, made a practice of reading all kinds of books aloud to the boys. For example, in Roosevelt's third year of attendance the Headmaster read each evening for half an hour from a new Kipling story.[17] Frequently readers were brought to the School to augment this literary influence. In the fall of 1896 Mr. Parks of Boston read stories from Uncle Remus, and the Rector's father read Dickens' *Christmas Carol* on a Sunday before the holidays began. The following month Mrs. Sidney Lanier read the poems and letters of her late husband.[18] The well-stocked library added the last ten volumes of *The World's Best Literature* by Charles D. Warner to its shelves while Roosevelt was studying in the Fifth Form. During the following year an edition of Shakespeare in forty small

[12] *Ibid.*, p. 176.

[13] In an interview granted the writer at Hyde Park, August 17, 1947, Mrs. Franklin D. Roosevelt stated that boys in Groton read the Bible through three times during the six years of attendance. She declared that her late husband's simplicity of style was due to the constant influence of the Bible, that he copied its simple phrases, and she raised the question—where was there better literature? She spoke also of the influence of the Episcopal Prayer Book.

[14] John Crocker, "By Faith they were made strong," *The Groton School Quarterly*, XVIII (December 1944), p. 4, referred in a sermon preached on a Sunday following the Rector's death in 1944 to the last Memorial Sermon given by Dr. Peabody; the elderly speaker had told the masters of Groton School that "to have a share in the nurture of immortal souls was something for which a man would be glad to give his best energies and his whole life." Crocker pointed out that this note of mission was present in all that the Rector did, and declared: "It was not just his personality that he was giving, but rather he was leading those in his care to something greater than himself. He gave them foundations to buttress and sustain them in their need."

[15] Ashburn, p. 146.

[16] Letter to writer, Lathrop Brown, October 17, 1947.

[17] Ashburn, p. 133.

[18] *The Grotonian*, XIII (November 1896), 30; (December 1896), 45; (January 1897), 59.

poor boys from Boston and New York City. One of the chief aims of the camp was to build a "thoroughly friendly and intimate relation between our summer visitors and the presiding faculty." In the Rector's words, the purpose of the camp was to "show our boys that they can do something for others who are not so fortunate as they." Mr. Sturgis made the point more bluntly and at the same time revealed his judgment of the camp's success in his statement that the venture was "an excellent means for counteracting any snobbish tendencies in our boys."

The activities of the Missionary Society at the School were similarly directed toward experiences in service. Public worship was held under the auspices of this society in several of the towns near Groton. Doubtless such experiences served to emphasize the religious atmosphere with which the Rector deliberately surrounded his students.

Deliberately, also, the Headmaster brought his influence to bear upon the boys to choose a life of public service. He wrote from Cannes to Bishop Atwood in 1894, "If some Groton boys do not enter political life and do something for our land it won't be because they have not been urged."

Dr. Peabody supplemented his own admonitions with advice from men in government service. In Roosevelt's first year at Groton, Governor Wolcott of Massachusetts spoke "very interestingly" on the need of public spirit, declaring that no man could receive a reward equal to the pleasure of serving his country.[36] Three years later, Theodore Roosevelt asserted ringingly, "If a man has courage, goodness, and brains, no limit can be placed to the greatness of the work he may accomplish—he is the man needed today in politics."[37] Franklin Roosevelt's mother, sketching her life to biographer Ruth Halle Kleeman, spoke of her son's intense interest in Governor Roosevelt's message and pointed out that "In the group among whom Franklin had grown up along the Hudson, politics was considered a rather low occupation into which a gentleman would no more think of going than an English gentleman of that time would consider going 'into trade.'"[38] However, when Frank D. Ashburn, the Grotonian who wrote the "portrait" of the Headmaster at the request of his fellow-Grotonians, surveyed the work of the graduates in life, he concluded, "The greatest contribution was to public life."[39]

Was the young Roosevelt shaped by this persistent, all-pervasive atmosphere? Did the spiritual emphasis at Groton help significantly in molding Franklin Roosevelt into the "deeply religious man" the Headmaster adjudged him to be?[40] Did the Grotonian insistence upon well rounded development widen his perceptions and awaken his interests? Did he catch fire from the call to public service heard so frequently in Groton's halls? The traits of mind and heart and the decisions that spring from them are products of the totality of experience; within this totality the lines of influence cross and mingle beyond certainty of assessment. However, the persistence of the stimulus and Roosevelt's own firm belief in the lasting effect upon him of "Groton ideals" justify the conclusion that the influence of Groton upon Franklin Roosevelt was indeed significant.

[36] *The Grotonian*, XIII (June 1897), 160.
[37] *Ibid.*, XVI (June 1900), 190.
[38] Rita Halle Kleeman, *Gracious Lady* (New York, 1935), p. 203.
[39] Ashburn, p. 319.
[40] Letter to writer, The Rt. Rev. Malcolm Peabody, April 6, 1949, declared, "He believed in him implicitly as a great political leader. In fact, the last words spoken by my father are said to have been these: 'Franklin Roosevelt is undoubtedly a deeply religious man.'"

FRANKLIN D. ROOSEVELT AT HARVARD

L. LeRoy Cowperthwaite

FRANKLIN D. ROOSEVELT graduated from Groton in the spring of 1900 and, following the precedent set by many Grotonians, "went up" to Harvard in the fall under President Eliot's "anticipation plan." Since Roosevelt's academic record at Groton permitted him to "anticipate" fifteen college hours —one hour more than his nearest competitor—he was able to complete his undergraduate work at Harvard College in three years and spend the fourth in graduate study.

The Harvard to which Franklin Roosevelt came at the turn of the century was entering upon the fourth and final decade of Charles W. Eliot's presidency. In the thirty years previous Eliot had succeeded in transforming Harvard from a small, provincial college into one of the great modern universities. In the courses offered and in the men who taught them, the Harvard of 1900 was both brilliant and liberal.

Taking advantage of President Eliot's now famous "elective" system, Roosevelt was privileged to dip freely into the many offerings in liberal arts and to study under some of Harvard's greatest scholars. In history and political science, his major field, Roosevelt took courses in ancient and modern European, British, and American history and government with such noted professors as Edward Channing, Hiram Bingham, Roger Bigelow Merriam, Abbott Lawrence Lowell, Charles Sumner Hamlin, and visiting professor Frederick Jackson Turner. In English composition and literature, his minor area, Roosevelt studied with such luminaries as Dean LeBaron Russell Briggs, Boylston Professor of Rhetoric and Oratory; George Lyman Kittredge; George Pierce Baker; Fred Norris Robinson; and Charles Townsend Copeland. With the renowned religious philosopher, Josiah Royce, Roosevelt studied the fundamentals of logic. He rounded out his liberal arts training with courses in French, Latin, economics, geology, history of fine arts, and public address.

Probably foremost among the Harvard personalities to influence Roosevelt, the speaker, was Charles Townsend Copeland—affectionately known to thousands of Harvard graduates as "Copey." Franklin Roosevelt came to be counted among the many friends of "Copey," and, according to Mrs. Roosevelt, often spoke in later years of the enthusiasm with which he and his classmates gathered to hear the beloved teacher of English composition read in his inimitable style from the works of eminent English and American authors and especially from the Bible.[1] Rollo Brown, Cambridge associate of Copeland and contemporary of Franklin Roosevelt, observed that "Copey's" reading was "so vivid, so complete in expression of the author read, that nobody could forget it. Men listened to him and wondered how they had in their own reading been so incompletely present."[2]

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[1] Personal interview between the writer and Mrs. Eleanor Roosevelt, Hyde Park, N. Y., August 17, 1947.

[2] Rollo W. Brown, *Harvard Yard in the Golden Age* (New York: Current Books, 1948), p. 130.

Although students could not forget "Copey's" masterful reading, many learned that in his individual conferences with them were to be found the chief values in his teaching. Franklin Roosevelt was among those members of "Copey's" classes who were required to read their themes aloud in his presence. Though many a student, says Brown, "broke out in a cold sweat to see how less than perfect was his theme now that he read it in the presence of The Mighty Conscience," strangely enough, in his presence students began to find their minds and tongues freed "so that they expressed themselves with a clearness and a certainty that . . . they did not know they could command."[3] Thus Roosevelt was afforded continued opportunity of hearing great literature interpreted orally by the masters, and, more important, of perfecting his own ability to read aloud from the printed page. In the opinion of Mrs. Roosevelt, who states that her husband found in his study of American and English literature and the Bible a basis for his rhetorical style, these and similar experiences at Groton influenced Roosevelt's speechmaking.[4]

While at Harvard, Roosevelt received his first formal classroom instruction in speaking. We learn something concerning his already acquired abilities in speaking from the fact that the first course for which he enrolled was entitled "Public Speaking" and was described in the *Catalogue* for 1901-1902 as "intended for students somewhat advanced in platform speaking."[5]

In his junior year, Roosevelt spent two semesters with George Pierce Baker, the famed dramatist and rhetorician, in his course entitled "The Forms of Public Address." We know something of this course, for in the introduction to a volume carrying the same title as the course and published in 1904—one year after Roosevelt completed his work—Professor Baker presented in "An Open Letter to Teachers" a summary of its philosophy, content, and method as developed in the five preceding years.[6] Distraught by what he believed to be the deterioration of formal college debating to the level of an "intellectual sport," by the artificiality of traditional college oratory, and by his belief that teachers of written composition were training little more than superficial "phrase-makers," Baker organized a course to meet the needs of the times as he saw them. The need, Baker believed, was not for the teaching of style and embellishment. "I am convinced," he wrote, "that students learn most quickly and lastingly the processes of analysis and structure necessary to good thinking in the study of the principles of argumentation. . . ."[7] Baker defined "public address" as meaning "not only all work written for delivery, but also all writing at the public not literary or scientific in aim, as, for example, open letters or editorials."[8] Hence in Baker's classes Roosevelt and his classmates were urged to write and speak "on subjects depending on research rather than on personal experience," the aim being "only to convince" an audience, whether it be the instructor or a group. Once the students mastered the fundamentals of evidence, analysis, and structure, they were invited to study the "broader principles of persuasion," and finally the

[3] *Ibid.*, pp. 132, 134.

[4] Personal interview, Hyde Park, N. Y., August 17, 1947.

[5] Instructors for the course, designated numerically as "English 10," were listed as Messrs. Winter and Hills. No further description of the course content or methods of instruction was given.

[6] *The Forms of Public Address*, ed. George P. Baker (New York: Henry Holt, 1904), "Introduction," pp. ix-xxiii.

[7] *Ibid.*, pp. xvi-xvii.

[8] *Ibid.*, p. xi.

"non-forensic" forms of public address.[9]

Baker's course in which Franklin Roosevelt enrolled met three times weekly through the college year. The first semester classroom work consisted of student performances in the composition and delivery of representative forms of public address, such as open letters, editorials, and certain non-forensic speeches. Outside the classroom each student prepared two logical briefs and wrote five manuscripts of 1,000 to 1,500 words in length. Two of the latter were argumentative. For the third manuscript, the second argument was re-written for a definitely prescribed audience. In the fourth and fifth manuscripts each student was expected to give himself practice in composing a eulogy and an address for a special occasion. The textbooks were Baker's *Principles of Argumentation* and his *Specimens of Argumentation*.

During the second semester, Roosevelt and his colleagues spent most of their time studying and critically analyzing representative models of the forms of public address. To these well-known models the students applied the principles of evidence, analysis, structure, and persuasion learned during the first semester.

> Throughout all this examination of the forms of address the purpose [was] not to point out graces of style, bursts of eloquence, vivid narration and description, but the conditions which gave rise to the speech, the possible subjects the speaker might have chosen, his probable reasons for selecting his topic, his plan in treating it, and the extent to which his audience affected his presentation.[10]

Included among the models thus critically studied were the private and open letters of Abraham Lincoln, Horace Greeley, Samuel Johnson, Thomas Bailey Aldrich, Elizabeth Barrett Browning, Emile Zola, and Theodore Roosevelt; editorials from *The Spectator, The Nation,* the New York *Tribune, The Dial,* and *The Speaker;* eulogies, such as Roscoe Conkling's "Nomination of Ulysses S. Grant," James G. Blaine's "Life and Character of James A. Garfield," and Wendell Phillips' "Toussaint L'Ouverture"; commemorative addresses by Charles W. Eliot, Phillips Brooks, and Grover Cleveland; dedicatory addresses, such as Lincoln's "Address at Gettysburg," and Booker T. Washington's "Address at the Opening of the Atlanta Exposition"; Charles W. Eliot's "Speech of Welcome to Prince Henry of Prussia"; Lincoln's first and second inaugurals; speeches of farewell including Lincoln's "Speech to the 166th Ohio Regiment" and John Brown's last speech at Charleston, West Virginia; educational addresses by Wendell Phillips and George William Curtis; addresses on social occasions, such as David D. Field's "The Child and the State" and Phillips Brooks's "Address at a Meeting in Behalf of the Children's Aid Society"; legislative addresses by Daniel O'Connell and Alexander H. Stephens; and after-dinner speeches by James Russell Lowell, William F. Bartlett, and George William Curtis.

Thus Franklin Roosevelt, under the expert direction of George Pierce Baker, had the opportunity for research, analysis, and composition in argumentative discourse; and thus through critical study and emulation of many of the world's foremost writers and speakers, he learned, in the words of Baker, that

> Ideal public address means . . . significant thought presented with all the clearness that perfect structure can give, all the force that skillful sifting of the material can produce, all the persuasiveness that perfect understanding of the relation of the audience to speaker and subject can give, with vivid narration and description, a graceful style, and an attractive personality.[11]

[9] *Ibid.,* p. xvii.
[10] *Ibid.,* pp. xviii-xix.
[11] *Ibid.,* p. xix.

Franklin Roosevelt's popularity as a student leader in the Harvard Yard provided him with varied opportunities for perfecting his speechmaking skills. His many activities and interests extended from athletics, to social events, to preoccupation with current political affairs. He was elected to many clubs and organizations, including the Institute of 1770, the Social Service Society, the Memorial Society, St. Paul's Society, the Hasty Pudding Club, the Yacht Club, the Fly Club, Alpha Delta Pi, the Signet, and the Harvard Political Club. He held offices in many of these organizations and in his senior year was elected permanent chairman of his class committee.[12]

A perusal of Roosevelt's personal letters indicates that, of these many organizations, two especially claimed the greater share of his interests—the Signet and the Harvard Political Club. The former, founded in 1870 as a protest against the abandonment of literary traditions by other clubs, engaged the attendance of such faculty notables as George Lyman Kittredge and William Allan Neilson and drew a certain proportion of its membership from undergraduate student leadership. At the suggestion of George Herbert Palmer, the club took as its motto a quotation from Plato, "Work and ply the muses." The Signet's initiations, a distinctive feature of its activities, were framed with elaborate literary humor and pseudo-punditry and were participated in by faculty members. In such an atmosphere, Franklin Roosevelt was privileged to spend many hours engaged in spirited and witty conversation with other student leaders and Harvard's literary great.

Roosevelt actively supported the Harvard Political Club, whose object, according to a contemporary *University Register,* was "to educate its members in the subject of politics and to encourage interest in that subject among members of the University at large." Aside from its fortnightly meetings for members, one of the Club's major activities was the sponsorship of several public addresses by prominent political figures each year. Roosevelt's vital interest in affairs political is evidenced by his frequent mention in his personal letters of attendance at political gatherings and by his support of the Political Club's activities in the editorial columns of the *Crimson.*

While at Harvard, Franklin Roosevelt pursued with enthusiasm his journalistic career begun in the Groton years. Beginning in his freshman year as a cub reporter on the *Crimson,* he quickly advanced to assistant editor in his sophomore year, and to managing editor the year following. During his fourth and final year, in his capacity as the *Crimson's* president, he was responsible for the editorials, of which many for the year 1903-1904 can be attributed to his pen.

The *Crimson's* editorial columns afforded Roosevelt a significant outlet for putting into practice the principles of argumentation and persuasion learned in his studies with Professor Baker. He expressed with forthrightness and vigor his views on campus problems and politics. One editorial condemning the absence of school spirit at athletic events was followed by an equally strong denunciation of those who would emphasize athletics to the detriment of academic pursuits.[13] His editorial crusades in defense of the independent students in the Yard whose voice in campus politics he deemed stifled by the dictatorial methods of the exclusive clubs—in

[12] *F.D.R., His Personal Letters, Early Years,* ed. Elliott Roosevelt (New York: Duell, Sloan and Pearce, 1947), *passim.*

[13] *Crimson,* November 2 and November 9, 1903.

which the editor himself held membership—and against the University administration for its laxness in providing fire protection and improved sidewalks became subjects for wide comment both in and out of the Yard.[14] Among editor Roosevelt's most persuasive writings were those designed to arouse his fellow students' interest in politics and public service. From a reading of his personal letters written during these Harvard years, one may well conclude that Roosevelt's *Crimson* experiences constituted a significant factor in his education and training.

For Franklin Roosevelt, the potential political speaker, Harvard was a place of maturation. Here, under the guidance of an illustrious faculty, he received a liberal education. Here also, under the inspiration of the ingenious "Copey," he was privileged to perfect more fully his ability to interpret orally from the printed page. Here he received his first formal instruction in platform speaking and in the processes of analysis, organization, and persuasion under the direction of George Pierce Baker, who encouraged him to emulate the great speakers of the past. Membership in many organizations, literary, social, and political, afforded him abundant opportunities for perfecting his speaking and his prowess as a conversationalist. Finally, through the editorial columns of the *Crimson*, Roosevelt learned to express forcefully with the pen the ideas he also expressed in speech with compelling vigor.

[14] *Ibid.*, December 7 and December 14, 1903.

COMMENTARIES

PUBLIC ADDRESS

. . . . Ideal public address means . . . significant thought presented with all the clearness that perfect structure can give, all the force that skillful sifting of the material can produce, all the persuasiveness that perfect understanding of the relation of the audience to speaker and subject can give, with vivid narration and description, a graceful style, and an attractive personality. Too often public speakers, moving from the last of these qualities toward the first, stop much short of that first one. . . .

The secret of public address to-day is then: Have something to say; something you wish to say; something you wish to say so that those who hear you shall understand, and act as you desire. Of course, it would be folly to expect from collegians special addresses of real contributiveness; that may, however, come later when years have given ample opportunity to apply the principles which they have learned in such a course. But these collegians can be given right standards; they can, too, be taught to select from their own experience or wide reading that aspect of a current topic which will most interest the audience they have in mind or which they are best fitted to present to that audience; to plan the presentation of it well; and even to make the product reflect in thought or phrase the individual behind it. Departments of English in our colleges must wake to the fact that in their too frequent neglect of the oral word as contrasted with the written they lack foresight for their pupils. In regarding the oral word as if it could concern only that much and undeservedly abused subject, Elocution, they forget that for one man who only writes for the public, dozens will speak to it, and that in these days when newspapers and periodicals repeat for millions what was said originally to tens, the written and the oral word are one and the same thing for most who work in the forms of public address. . . . —George Pierce Baker, "An Open Letter to Teachers," *The Forms of Public Address*. (New York: Henry Holt and Company, 1904), pp. xix-xx, xxii-xxiii. Reprinted by permission.

HARRY TRUMAN AT THE WHISTLE STOPS

Cole S. Brembeck

FOLLOWING Truman's stunning 1948 victory, his devoted press secretary, Charles G. Ross, told "How Truman Did It."[1] Selecting the whistle stop speeches for special credit he said: "In the aggregate, these little speeches were perhaps more important than the major addresses. They got him close to the people."[2]

Reporters traveling with the President agreed with this estimate: "He has acquired a style where it was not at all as if he were making a speech, but as if he were leaning over the back platform chatting in man to man fashion";[3] the President "speaks easily and idiomatically on such stops. . . . There is evidence that he is talking the language folks understand."[4]

The President's whistle stop talks contrasted sharply and favorably with his major addresses. In reading his prepared manuscripts Truman's voice tightened up; he galloped along, emphasized wrong words, slurred others, and rarely showed himself at his best. It was different at the whistle stops. Prior to the campaign the writer asked colleagues in speech to record their reactions to Truman's campaign speaking; the testimony of five teachers of public address who heard one or more of the President's "little speeches" during the campaign is interesting. W. N. Brigance noted: "The best I ever heard out of Truman." Commented Robert Clark: "His radio personality does not approach his personal appearances in effectiveness." Victor Powell reported: "I was impressed by the air of dignity about the man which, somehow, I hadn't quite expected. Most important he made me feel that he was a warm, human personality. His homeliness of manner seemed genuine, quite lacking in affectation." Paul Boase recorded a similar reaction: "I was surprised at the excellent appearance that Truman made. . . . He is poised, at ease, friendly—makes a much better impression than in the news reels and on the radio." J. Jeffery Auer concurred: " He seemed to be quite fluent, to speak without stumbling, to have a few good ideas and to hammer them hard, to be aggressive and yet good-humored."[5]

I

The whistle stop campaign may have been the deciding factor in the Truman victory. One of the "intangibles" in the election, its persuasive effect was little understood or appreciated.

Its extent alone was impressive. In contrast to Dewey's 16,000 miles and 175 speeches, Truman traveled nearly 22,000 miles and delivered 275 speeches. Dewey campaigned for 26 days, Truman for 35, not including his pre-convention "non-political" trip. Averaging almost 8 speeches per day, Truman one day delivered 16.

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[1] Charles G. Ross, "How Truman Did It," *Collier's*, CXXII (1948), 13 ff.

[2] *Ibid.*, p. 88.

[3] Thomas Stokes, *Fort Wayne Journal-Gazette*, June 16, 1948, p. 4.

[4] Richard Strout, *Christian Science Monitor*, June 12, 1948, p. 9.

[5] The foregoing statements are taken from correspondence with the writer.

It was the President's own idea to conduct this type of campaign. "We are going to win," he told his White House staff; "I expect to travel over the country and talk at every whistle stop. We are going to be on the road most of the time from Labor Day to the end of the campaign. It's going to be tough on everybody, but that's the way it's got to be."

Truman delivered most of his 275 speeches extemporaneously in small cities or cross-road towns—from notes selected to enable him to adapt his arguments to local interests. "Often the President would get these notes only a minute or so before going out on the platform. Often he wouldn't use them, but would speak completely off-the-cuff. His own amazing knowledge of local geography and history stood him in good stead."[6]

Impressive, too, were the crowds which the President drew to his train-side chats. Observers who travelled with the President agreed that his campaign was out-drawing Dewey's and that this pulling power meant *something*. They weren't sure what. One correspondent noted that "Truman is getting increased attention if not increased public support. . . . The crowds that come out to see the President at every stop and who greet him along the itinerary of his motorcades are notably large and cordial";[7] another observed that he made a "deep impression . . . on the large crowds that came out to hear him."[8] *Newsweek* reported that "far bigger crowds than were being drawn by Thomas E. Dewey were flocking to see and hear him."[9]

[6] Ross, *Collier's*, p. 87; and *New York Times*, Oct. 30, 1948.

[7] Roscoe Drummond, *Christian Science Monitor*, Oct. 15, 1948, p. 1.

[8] Marquis Childs, *The Fort Wayne Journal-Gazette*, Oct. 21, 1948, p. 26.

[9] *Newsweek*, Oct. 25, 1948, p. 27.

Observers found it difficult to reconcile this increased interest in Truman with the major public opinion polls which were unanimous in predicting his defeat on November 2. Most reporters disregarded the whistle stop crowds as of no consequence to the outcome of the election: "Big cheer, small vote"; "increased public attention does not mean increased public support"; "if the campaign extended until Thanksgiving Truman might have a chance"; "Truman wins many but not to cause"; "a man to whom the American people would give almost anything, except the Presidency."

II

Truman's train-side manner was tested prior to the campaign, and deliberately selected as his best approach to the voters. During the "trial runs" the audiences "warmed" to the "new" Truman. The first public revelation of the power of the President's extemporaneous delivery came on April 17, 1948, when he addressed the American Society of Newspaper Editors in Washington. After reading over the air a 15-minute speech on inflation, he paused to say that he was going to talk "off-the-cuff" on American relations with Russia.

A careful reporter[10] recorded this response:

> I put it as a careful statement of fact that I have never heard any political personage receive any longer sustained or more spontaneous applause than came from that group of overwhelmingly Republican newspaper editors. . . . Their response was not merely polite; it was not merely respective of the office. It was enthusiastic and it was personal. . . .
>
> Politically, few of these editors will be supporting the President in the coming election, but as a result of this unrehearsed speech they have a fuller appreciation of the better qual-

[10] Roscoe Drummond, *Christian Science Monitor*, April 19, 1948, p. 1.

ities of Harry S. Truman—and will not dismiss him lightly.

One of the editors present was heard to remark: "If that is the man we are going to have to campaign against, he is not going to be easy to beat."[11]

The President next used his extemporaneous manner in addressing a rally of young Democrats in Washington on May 14. It was a "fighting speech in the new Truman manner. He spoke extemporaneously, resorting to whimsy and irony, using forceful gestures of his arms to underscore his points."[12]

Another reporter[13] observed that the

> President had only a few notes. He kept his eyes on the crowd almost the whole time. This had a wonderful effect animating the address. . . . It appeared to me that he had practically memorized his speech.
>
> This gave him a new confidence which earlier speeches have sadly lacked. It permitted him to clothe his thoughts in his own simple, direct language instead of the rather labored recitation of times past. He presented an attractive appearance of a likeable unpretentious figure as he made his points in natural language with the impression of deep sincerity. . . . When Mr. Truman had finished his deeply felt talk, there was a feeling of genuine cordiality, warmth, and affectionate possessiveness, I thought, toward the friendly little man who lives in the White House.

The President's new power was not developed without work. "In the White House he has been coached continuously in speaking 'off-the-cuff' which, he has discovered, warms audiences to him."[14]

The acid test came in the pre-convention tour to the west coast, when the President delivered 76 speeches, all but five "off-the-cuff." Again, his reading of prepared manuscripts was "anything but stimulating," but "when Mr. Truman tears up prepared speeches and talks naturally on a subject he knows something about he is surprisingly good. The choice is between Truman grammatical without punch and Truman with punch and ungrammatical."[15]

Then came the fiery acceptance speech at 2 a.m., in Philadelphia after hours of party feuding, much of it over Truman. No acceptance speech was ever set for surer failure than the President's. He won. Mounting the rostrum in a fighting mood, clothing his thoughts in Missouri vernacular, blurting out words seldom heard in such speeches, shaking his fist in the Republicans' face, he brought the disgruntled Democrats jumping to their feet yelling for something everyone had forgotten about—victory.

Truman's advisers were convinced that he was on the right track rhetorically. One of the most peripatetic campaigns in modern history was in the making.

III

Leaving Washington in a fighting, scrappy mood, the President warned: "I'm going to give 'em hell." Determined to make good his promise to the Democratic convention—"I will win this election and make the Republicans like it; don't you forget that"—he used every means at his disposal to arouse the people to arms—pleading, warning, humoring, scaring, coaxing and scolding.

The voters had "better listen" because "you've got a bunch of birds in Congress that tried to cut you to pieces." If re-elected "they will tear you apart." The President said he had a "good look at the Republican Party and their candidate, and it made me fighting mad."

[11] *United States News and World Report*, April 30, 1948, p. 16.
[12] Anthony Laviero, *New York Times*, May 15, 1948, p. 7.
[13] Richard Strout, *Christian Science Monitor*, May 19, 1948, p. 10.
[14] Arthur Krock, *New York Times*, May 30, 1948, p. 3.
[15] *New Republic*, CXVIII (1948), 4.

"I'm going to take the hide off'em from top to bottom. I hate to have to do that but they have it coming. . . . When I get through . . . they won't have any hide left."[16]

The size of the persuasive task confronting Truman matched his fierce determination. At no time did he minimize the herculean job ahead of him. Great apathy surrounded his campaign; he was pictured as "inept," "too small for the Presidency," "a gifted fifth grader." To dispel this apathy and arouse to action, he hammered at the voters' lethargy.

"This is your fight," he cried. "I'm only waking you up to the fact that it's your fight. You had better go out and help me win this fight. . . . The Republicans want to give the farmers and the workers the little end of the stick again. If you are fool enough to accept the little end again you ought to have it."[17]

Truman's approach recognized the widespread desire for simple explanations and shortcuts. No "sweet nothings" for him, he used plain, unequivocal English. "I stand for Democratic principles, and everyone knows where I stand. You don't get any double talk from me. I'm either for something or I'm against it and you know it. You know where I stand." Reducing complicated issues to simple choices, easy to grasp, he said: "I think you understand the issues of this campaign; it's just the special interests against the people. And the Democrats stand for the people and the Republicans stand for special interests."[18]

The President was folksy. Truman's advisers calculated correctly that he would win the voters' friendship and confidence when he talked in the warmly personal, straightforward manner customary to him on informal occasions. Truman said he appreciated "getting a chance to stop and just say 'Howdy' to you . . . to get to see all of you, and let you see me and what I look like." "If I had time," he said, "I would rather circulate through the crowd and talk with you, and listen to what you have to say, for that is what I'd like to do." By way of plugging speeches in nearby towns, Truman told a Texas audience: "It's only 12 miles—why don't you just get in the car and come on over to Bonham, and I will give the Republicans the gun over there. I think you will like it. I'm going to stop at Sherman in the morning before breakfast for a few minutes. If any of you get up in time I will say 'Hello' to you there."[19]

The "campaign Americana" revealed the President's use of the idiom of village and town, country road and main street. Hear his reflections on assorted topics:

BEAUTY: I can see that you have beautiful nurses, and that's all a man wants when he's in a veterans' hospital. (Marion, Ill., Sept. 30.)

SWEET: There must be something sweet about me because there's a honey bee flying around this microphone. (Morehead, Ky., Oct 1.)

RADIO: In these broadcast days even the President can't do as he pleases. (Mount Vernon, Ind., Sept. 30.)

FINISH: I am trying to do in politics what *Citation* has done in the horse races. I propose at the finish line on November the second to come out ahead. (Lexington, Ky., Oct. 1.)

CRACKER: Thank you, Mr. Chairman, thank you very much. I particularly like the cracker in the introduction—"the next President of the United States." (Ashland, Ky., Oct. 1)

DITCH: You can't turn the clock back. We have got to go forward with progress, or we have got to go backward into the ditch. (Utica, N. Y., Oct. 8.)

GANG: I want to thank our American Legion friends for coming out here this morning. I am going down to Miami on the seventeenth and see the whole gang. I have been going to American Legion Conventions for the last

[16] Yuma, Sept 24; Colton, Cal., Sept. 24; Raleigh, Oct. 19; Dayton, Oct. 11.
[17] Jersey City, Oct. 7.
[18] Sparks, Nev., Sept. 22; Herrin, Ill., Sept. 30.
[19] Marion, Ill., Sept. 30; Mt. Sterling, Ky., Oct. 1; Bells, Tex., Sept. 27.

—well, I hate to say how long—30 years, I guess. (Rome, N. Y., Oct. 8.)

PEACHES: This is a wonderful present. I'll eat peaches from now until I get to Washington. I have heard it said that some girls are as pretty as peaches, but you hardly ever see peaches that are that pretty. (Provo, Utah, Sept. 21.)

CORN: The Washita Valley here is one of the richest and most fertile valleys in the country, so I'm told. I don't want you to tell any of these tall corn boys in Iowa, but they tell me you raise more corn here per acre than in Iowa. . . . It is true? That makes it better. The gentleman here says it's Democratic corn. I don't know whether that's liquid or in the ear. (Pauls Valley, Okla., Sept. 28.)

HARRY: When I was down in Mexico City they had tremendous crowds out, and they would stand on the street and say, "'allo 'Arry." I like it. I like it. I believe that when you speak to me like that you really do like me. (Ardmore, Okla., Sept. 28.)

BLOOMERS: Now, I have heard of this city of Seneca Falls all my life. I heard that this is the town where they invented bloomers; and that this is the town, the first town, where the woman suffrage movement really got its kickoff to a successful conclusion, when women got the vote. (Seneca Falls, N. Y., Oct. 8.)

The President's wife and daughter were an important part of his persuasion. After he had made his usual appeal for votes, the President paused a moment, looked inquiringly at the crowd, smiled, cocked his head to one side in a familiar and ingratiating gesture, and said humbly: "And now how-ja like to meet m'family." Brisk applause.

"First, Mizz Truman," and Mrs. Truman, an agreeable and buxom lady, appeared on the platform with him and bowed to the crowd. She looked just like the housewives who were looking up at her. Truman frequently winked at the men in the crowd and referred to Mrs. Truman as "my boss." Then he said: "And now, I'd like to have you meet my daughter Margaret." The youthful and blond Miss Truman took her bow, getting more applause than either of her parents. She was cheerful, gracious, and obviously wholesome as she smiled at the crowd.

Truman believed that his audiences liked what they saw and heard. "You know," he remarked, "there has been so much publicity about your President not knowing where he is going or what he is doing or anything of the kind that people are surprised when they find that he does know where he is going and knows what he is doing."[20]

Apparently the President was right. Voters found it easy to identify themselves with the little man and his family who looked and sounded like the "square root of America."[21]

The Truman who came across the rear platform was an average man whom the public seemed to accept affectionately as one of themselves.

IV

The voter's self-interest is a factor as strong as the candidate's personality in determining voting behavior. When we know how people vote, we know what they consider their self-interest to be. Basing his entire campaign upon this premise, Truman said: "I know that everyone is going to the polls and vote for himself, and vote for his own interests." This established, his plan was simple: "I have to bring home to you the things in which you are interested."

[20] Lock Haven, Pa., Oct. 23.

[21] J. T. Salter, in the *Pattern of Politics* (New York, 1940), reiterates what de Tocqueville and Bryce said earlier about the importance of identification in determining voting behavior: "A basic fact about the politician is that he is like the people and knows what the people like. . . . The people's choice is the mirror of ourselves against our own backgrounds. A candidate may be elected because he has the same faults and weaknesses that we have. In our democracy we have representative government in a literal sense. The citizen in the United States votes for someone like himself, or as he imagines himself to be." P. 115.

He named them. "It [the election] will affect your job, your chance to get a raise, your chance of a better home, your chance to control the high prices that rob you of all gains you had before those prices went up."[22]

The public opinion polls agreed with Truman that the pains-of-the-day most concerned the voters in 1948: The high cost of living, anxiety about personal security coupled with the fear of another depression, housing, labor welfare, farm prosperity, minority rights, education, medical aid, and the threat of communism. Truman talked about the right things.

More significant is the *way* he talked about the right things. Recognizing that victory is the sum of a number of group opinions, Truman aimed his appeals at special interest groups all over the country: business men, tenant farmers, laborers, young married veterans, humble housewives, and irritated ethnic group members. As Emory S. Bogardus suggests: "Each of these groups tends to vote for the political party that seems to have the most to offer it. Group interests and opinions tend to rule elections."[23]

Instead of appealing to a robot mass man, which modern "influence" experts make it their business to manipulate, Truman talked to real human beings, with real desires and sensibilities. Truman's voter, as revealed in his speeches, did not live on Main street, U.S.A., but in Rock Island, Illinois, Merced, California, or Brockton, Massachusetts. No "generalized" American, he was a steel worker, miner, cattleman, cotton grower, hog raiser, housewife, white collar worker, with interests peculiar to his occupation. He was Protestant, Catholic, Jew, Negro.

The full impact of the whistle stop campaign hits one with sudden force when he listens to the President shape his appeals to fit the fears, wants, and loyalties of diverse interest groups in various parts of the country.

Grand Junction, Colorado:

It was a long time, you know, before the people east of the Mississippi River could understand that the people out here didn't wear horns and a tail. Some of them still think that. (Sept. 21.)

Roseville, California:

This Republican-do-nothing 80th Congress tried to choke you to death in this Valley by cutting off appropriations that would have provided for public power lines so that power could be brought to these municipalities who want to buy direct from the Government. They did that with malice aforethought. (Sept. 22.)

Fresno, California:

I wonder where you raisin fellows would be out here in the Valley if it weren't for the farm policy of the Democratic Party? I wonder where you cotton fellows would be, if it weren't for the price support policy of the United States Government? Here's a cotton man right here, he can tell you something about that. (Sept. 23.)

Marfa, Texas:

Now, you are vitally interested in this part of the world in cattle industry. . . . We have tried to find some way to control the various, terrible diseases which affect the cattle business. In fact, we asked this Republican Congress—this Republican 80th do-nothing Congress—to appropriate funds for a laboratory to investigate some of these terrible cattle diseases, and they didn't do one thing about it. (Sept. 25.)

Ardmore, Oklahoma:

Every one of you knows of the Democratic flood control and reclamation and conservation programs because Lake Texoma is right in your back yard, and that's a Democratic project put through by a Democratic Congress and a Democratic President. (Sept. 28.)

El Dorado, Illinois:

Corn, right now, in this vicinity is selling 45% below the support price just for that reason, and the speculators will get the benefit

[22] Purcel, Okla., Sept. 28; Duluth, Minn., Oct. 13; Framingham, Mass., Oct. 27.

[23] Emory S. Bogardus, "Public Opinion and the Presidential Election of 1948," *Social Forces*, XXVIII (1948), 81.

of the Republican change in that Commodity Credit law. And it isn't fair. It isn't fair. (Sept. 30.)

Allentown, Pennsylvania:

By the end of the war, increases in the cost of living had made the 40c minimum wage obsolete. Now that is only sixteen dollars a week—forty cents an hour is only sixteen dollars a week. I wonder how many of you—if you are single—could live on sixteen dollars a week? Yet, the Republicans think you ought to live on sixteen dollars a week and support a family. (Oct. 7.)

Mankato, Minnesota:

Back in the Republican days only *one* Minnesota farm in 14 had electricity. Now, thanks to R.E.A. and the great work done by the farmers' cooperatives since then, six out of every ten Minnesota farms has electricity—and we're going to get those other four before we get through. (Oct. 14.)

Logansport, Indiana:

I think there are about 4000 railroad men in this good town. . . . Now, I wonder if there is anybody in this town that wants to see the rug pulled out from under the brotherhoods and wants to see them weakened. That is what the Republicans are asking for. (Oct. 15.)

Raleigh, North Carolina:

You know what Republicanism means in North Carolina and everywhere else in the South.

First it meant the rule by the carpet-baggers. Then it meant rule by the money-baggers. Either way, it means a rule that treats the South and West as colonies to be exploited commercially and held down politically. (Oct. 19.)

Scranton, Pennsylvania:

Let me give you a specific example of how the Taft-Hartley Law directly affects your rights. (Oct. 23.)

Bridgeport, Connecticut:

Back in the days when we had a Democratic program to control prices . . . you folks here in Bridgeport were paying 17 cents for a quart of milk, 65 cents for 10 pounds of flour, ten cents for a loaf of bread, 53 cents for a dozen eggs. Now a quart of milk is costing you 23 cents, ten pounds of flour costs you as high as a dollar, bread costs 13 cents a loaf, eggs are about 80 cents a dozen.

And that's what the National Association of Manufacturers and the Republicans, working together, did to you in Washington. (Oct. 28.)

Hartford, Connecticut:

The National Apartment Owners Association held a convention, which ended just two weeks ago, out in California. The *Wall Street Journal*, which is a good paper to read if you want to know what the Republicans have in mind, carried a full report of this convention.

I have a copy right here in my hand—the issue of October 13. . . .

The apartment house owners say that they intend to spend about a quarter of a million dollars to get rent control repealed next month.

This real estate lobby predicts that, if it is successful in killing rent control in March, rents will not be increased more than twenty per cent.

Now, is there anybody here in Hartford who wants his rent jumped twenty per cent next March? (Oct. 27.)

City Hall, New York City:

The Republican Party—the minority party—holds career government workers in contempt. The Republican spokesmen in Washington are always sneering at the bureaucrats. (Oct. 29.)

The type of appeal used by Truman contrasts sharply with that used by Dewey. Rejecting the President's approach, Dewey said: "Every time a public figure in America makes an appeal to special interest—whether it's an economic or a sectional or group interest—the bonds of our national unity are weakened. We will not forget that lesson."[24] For the purposes of persuasion, the domain of private wants and group interests went by default to Truman.

V

The self-interest appeals won votes for Truman. In New York City a panel study revealed why those questioned changed voting intentions. Voters who reversed their voting intentions during the campaign showed "evidence of having been influenced by the President's campaign."[25] Typical replies were:

[24] Los Angeles, Sept. 24.

[25] Ellen E. Brenner, "Last Minute Swing in New York City President Vote," *Public Opinion Quarterly*, XIII (Summer, 1949), 295.

"Civil rights would be better protected by the Democratic candidate"; "Dewey lacked definite opinions on basic issues, such as Palestine"; "Truman promised more for the working man"; "Dewey was a tool of big business." Concluded this study: "The last minute swing involved bringing a badly divided Democratic vote in line and swinging a majority of independents into the Truman column by . . . *forthright statements of policy on subjects which meant most to New York Democrats and Independent voters.*"

Another panel study conducted in Elmira, New York, supports the New York City Study. What may be termed "class issues" won to Truman voters who said early in the campaign that they intended to vote for Dewey.[26]

These panel studies are buttressed by the results of a ten day 1,000 mile tour throughout Ohio undertaken by William H. Lawrence, political reporter for the *New York Times*. "Many voters," wrote Lawrence, "including some who had voted Republican four years ago, told me that they voted for President Truman because they liked his campaign and were uncertain of Governor Dewey's intentions as President, since he offered no specific program his administration would follow."[27]

The pattern of the election returns suggests that Truman's appeal won votes. Although establishing a perfect causal connection between the persuasion and the response is impossible, certain factors in the election returns are significant. The Taft-Hartley law is an example. Truman fought for the defeat of the supporters of the measure. Fifty-one of the fifty-four defeated house members had supported the bill. Six Republican Senators who voted for it were defeated.

The farm vote, won by Dewey in 1944 and by Truman in 1948, is another example. The Republican Congress had refused funds to the Commodity Credit Corporation to build extra storage for bumper crops. Lacking such facilities, farmers could not qualify for government support prices and had to sell grain below parity. Truman suggested that they blame the Republicans. They did. Iowa is an example. In twenty-seven counties of northern Iowa more corn is raised than is fed to hogs; thus farmers, lacking storage, had to sell at "dump" prices. Truman won 20 of these 27 counties. In other areas of the state, where the corn was fed and there was no surplus to sell, Dewey broke even or better than even.[28]

Apparently Truman convinced the voters that their particular interests would be better served by the Democratic Party than the Republican.

VI

Why did Truman's whistle stop persuasion get results? Several reasons seem apparent:

(1) The voter's wants and interests were the subject of the appeal.

Truman had the voter's vital wants in his sights: his job, pocketbook, and welfare.

(2) The symbols employed stirred deep responses in 1948.

In that "year of doubt" voters were more moved by freedom *from* symbols—from personal and social insecurity, war, depression, high prices—than freedom *to* symbols—to start a new business, to make a profit, to "get to the

[26] Helen Dinerman, "1948 Votes in the Making—A Preview," *Public Opinion Quarterly*, XII (Winter, 1949-50), 585-598.

[27] *New York Times*, Nov. 28, 1948, p. 63.

[28] *Christian Science Monitor*, Dec. 1, 1948, p. 3.

top." Security, not opportunity, was the key aspiration of the period. Truman employed security symbols, Dewey opportunity symbols.

(3) The voter was compelled to participate in the persuasion.

While Dewey lulled his listeners with assurances that "after January 20 . . . ," Truman called upon the fighting qualities of his listeners, urged them to "fight for your own interests and against special interests."

(4) The voter was given someone to vote against.

Frustrations had created a demand "for a change" in 1948; people were ready to vote against somebody. Against whom would they vote—the President or Congress? "I will tell you the sort of change we need," the President urged, "we need to change Congress. What we need is a Democratic Congress to go along with a Democratic President." The President trained the wrath of the electorate upon this Congress and the "lobbyists" who assertedly "controlled" it. As advocates of the "trickle down theory," "they want the big, rich and wealthy, the privileged special interest groups to get the lion's share of the income and let the scraps fall down for the rest of us." These "gluttons of privilege" are found in "dining cars, in country clubs and fashionable resorts" reading the *Wall Street Journal*—"and repeating like parrots, the phrases, 'labor must be kept in its place,' and 'to hell with the farmers out West'."[29]

Quantitatively, Truman spent more time inciting the electorate to vote against "them" than to vote for him.

(5) High attention values inhered in the campaign.

Because of the vivid, striking language, the slashing attacks and broad boasts, the struggle and conflict elements, the David vs. Goliath drama, and the ceaseless repetition, Truman won the battle for attention.

(6) The action desired was made clear and impelling.

The politician needs more than admiration and respect; he needs votes. Voters must somehow be compelled to go to the polls.

The response Truman sought was simply stated, clear cut, never confused. He urged the listeners to vote Democratic for specific reasons on a specific day. Nothing was left to chance. Not one of two hundred and twenty-two whistle stop talks examined fails to end with a strong appeal for action. This one is representative:

> Now, whatever you do, go to the polls on election day, and don't waste any time. Just take that ticket and vote the Democratic ticket straight down the line, and you will be helping your country, and helping yourselves. You will not be voting for me . . . but you will be voting for yourselves and your best interest; and I believe that is exactly what you are going to do.[30]

VII

In an age increasingly dependent upon the mass media, the whistle stop campaign impressively reaffirms the importance of face-to-face communication in moulding political opinion. People still prefer to make up their minds about candidates upon the basis of direct observation. The presidency is no exception.

[29] Taunton, Mass., Oct. 28; Worcester, Mass., Oct. 27; Detroit, Sept. 6; Shawnee, Okla., Sept. 29.

[30] Morehead, Ky., Oct. 1.

VIPER-CRUSHER TURNS DRAGON-SLAYER

Paul R. Beall

A POPULAR fable of India chronicles the derring-do of a flea who, riding on the back of an elephant, traversed a dangerous chasm over a rickety vine suspension bridge. "We certainly made that old bridge shake, didn't we!" said the flea. Now fleas, as all men who have associated with them know, are embarrassingly perceptive and have a sycophantic sense of humor. It is only reasonable to conclude that the wily jungle flea was playing for laughs.

Similarly, in Mr. Philip Wylie's recent excoriation of General Douglas MacArthur,[1] it is impossible not to suspect that he, at least in some wee degree, was having fun with his own extensive and enthusiastic public. Also, although author Wylie would never stoop to chicanery, he probably knows that, although the most fortunate thing that can happen to a popular writer is to be banned in Boston, the second most bountiful event that may befall him is for a press-wide debate to result in response to his publication of such shockers as (in paraphrased ellipsis) "MacArthur's dignity is corny . . . his English is sententious, awkward, absurd in its simile . . . his logic is faulty . . . his appraisal of Japan is Pollyannaish (or *'hogwash'*) . . . he discouraged correspondents with the 'Dugout Doug' slant, thus establishing himself as an egomaniac with the 'loyalty' standards of Hitler and Stalin . . . he does not know his business—does not understand modern scientific warfare . . . and the General is intellectually immature."[2]

Let such frivolous exacerbation be publicly joined and rejoined for a few rounds, and a sizable bloc of Wylie's "simple-minded majority"[3] will queue up at the book counter. For example, I have already been to the drug store and laid out fifty cents for two Wylie bestsellers to be read for background.

The *Symposium of Critical Comment*[4] on General MacArthur's speech has now reached the stage where critic B is criticizing the criticism of critic A's criticism of the speech, and the end may not be yet. At this point two matters stand clearly: (a) perspicacious and distinguished critics have been in the fray (Congressional critics Martin, Kerr, Mundt, Humphrey, Wiley, and Corbett; journalists Rovere, Howe, and Evjue; speech professors Brigance, Wichelns, Howell, Ewbank, and Baird)[5] and (b) on every known criterion for the judgment of the worth of public address (even including Ewbank's application of Flesch's magic-numbers formula)[6] at least two competent critics stand diametrically in opposition to each other. How far this debate should go in a staid and dignified family publication like *The Quarterly Journal of Speech* is difficult to say. I felt Wylie's piece to be an

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[1] Philip Wylie, "Medievalism and the MacArthurian Legend," *QJS*, XXXVII (December 1951), 473-478.

[2] *Ibid.*

[3] *Ibid.*, p. 476.

[4] Frederick W. Haberman, "General MacArthur's Speech: A Symposium of Critical Comment," XXXVII (October 1951), 321-331.

[5] *Ibid.*

[6] *Ibid.*

opinionated rant, *hogwash* (since he finds that euphemism a meaningful critical term) or even *sheep dip*. However, I enjoyed the entire blast hugely, complimented Editor Aly on its publication, and urged that Mr. Westbrook Pegler be invited to write a rejoinder. Instead Professor Aly has asked me to sit in for a hand, and if the readers suffer he must bear the blame.

In concurrence with Senator Mundt[7] and countless others, my rebuttal thesis is that the General's address will become an English language classic—even a world classic in oratory.

Although Rovere[8] feels that his adverse judgments on the speech are uninfluenced by his personal opposition to the General's politics, I must confess that my appraisal of the address is influenced by the fact that I sympathize with the General. But, even admitting the bent of my sympathies (which show in every critic, whether he admits it or not—nothing sillier in letters has been evolved than the concept of "objective criticism," at least when a critic is doing the criticizing), I think that Wylie's argument *in toto*, as well as each issue separately, can be reasonably negated.

The "corn" issue is a heated one. It is interesting how exact a meaning this connotative colloquialism seems lately to have acquired. Contemporaneously (though not originally) from "corn-fed," hence hickish, yokelish, rustic, the word now semantically indicates the subtle boundary or point of departure beyond which an emotional performance or expression that is artistically acceptable becomes emotionalism made ridiculous by its poor taste and obviousness.

The judgment of corniness may be subtle and is always subjective, yet whole social groups with a reasonable degree of intellectual and cultural homogeneity are frequently in agreement on corn issues. For example, an educated audience of English-speaking people accepts the balcony scene in *Romeo and Juliet* as convincing, yet an audience of Tibetans or Aleuts might howl at it. American school boys find nothing corny in the heroic defiance, "My only regret is that I have but one life to give for my country," but had Wylie, or I myself for that matter, reported for the *London Public Advertiser* the hanging that prompted the statement, my every instinct tells me we would have played up the contemporaneous equivalent of *corn*, perhaps *fustian* or *bombast*.

The whole point of corn is that it depends upon who you are and how old you are and where you happen to be sitting. *Uncle Tom's Cabin* is played nowadays only as a hilarious burlesque, but I have heard a distinguished historian assert that, had the book never been written, the controversy between the North and South might have been settled around the conference table.

Wylie, sitting on his porch in Florida, may yowl when he reads MacArthur's Philippines landing speech:

> People of the Philippines, I have returned. By the grace of Almighty God, our forces stand again on Philippine soil. . . . Rally to me. Let the indomitable spirit of Bataan and Corregidor lead on. As the lines of battle roll forward to bring you within the zone of operations, arise and strike! . . . For your homes and hearths, strike! In the name of your sacred dead, strike! Let no heart be faint. Let every arm be steeled. The guidance of Divine God points the way. Follow in His Name to the Holy Grail of righteous victory.[9]

This is prose of the brightest purple, but the Filipinos to whom it was addressed were not sitting on porches; many were cowering in caves where they had subsisted for painful and weary

[7] *Ibid.*, p. 322.
[8] *Ibid.*, p. 325.

[9] General George C. Kenney, *The MacArthur I Know* (New York: Duell, Sloan and Pearce, 1951), pp. 96-97.

years. My prophecy is that as long as American children read, "Give me liberty or give me death!" Filipino school children will be reading and declaiming the General's victory exhortation.

Conceding no modern writer to be Wylie's peer as an authority on or producer of corn, I am nonetheless confident that MacArthur's high emotional periods meet Quintilian's ideal, "Public speaking is a virtue; its excellencies are sourced in man's moral nature; and its criterion is appropriateness." The future will not judge the General's public address to have been corny.

Lambasting the General's English style as "Sententious, awkward, absurd in its simile . . ."[10] Wylie, by a coincidence, uses the same quotation (which he misquotes, substituting *wherever* for *whenever*) that editor Evjue, in the preceding issue of the *QJS*, had employed to support his own adverse opinion of MacArthur's English usage.[11] The sentence, "Like a cobra, any new enemy will more likely strike whenever it feels that the relativity in military or other potential is in its favor on a world-wide basis,"[12] is sub-college freshman work, according to Evjue, and would fail to pass in a high school theme, according to Wylie. From this I conclude that neither Evjue nor Wylie has recently corrected any college or high school English papers. The "cobra" sentence is "terse and energetic in expression, pithy"—*sententious* indeed, as Mr. Webster defines it, although I am aware that Wylie intends a connotative derogation. I have the impression that writer Wylie composes with ease and speed, a skill and competency to be envied rather than deprecated, but perhaps a manner ill suited to rhetorical criticism. Any one who avers that "*hogwash*" labels an alleged exaggeration better than the figure "of the Pollyanna school"[13] should hesitate to designate as awkward a simile which compares a new enemy to a cobra looking for the opportune time to strike. General MacArthur's vocabulary, style, and total speech structure all make their necessary contributions to the wholeness of his great address before the two Houses.

Alleging many examples of faulty logic in the General's talk, Mr. Wylie cites as particularly illogical his assertion, "Any predatory attack from Asia must be an amphibious effort."[14] Such a statement is foolish, says Wylie, in view of the fact that Japan proper fell without an amphibious onslaught. There is poor logic here, but it is in Wylie's criticism rather than the General's statement. (Wylie must both write and *read* rapidly.) Talk of MacArthur's ignorance of the possibilities of atomic attack is nonsense too absurd to refute. Although no man is perfect in being able always to use the exact word, the General is not a loose writer; he does not throw language around. To be *predatory* means "to plunder," to "move in and destroy," to "rob," to "carry things away." Certainly no Asiatic power can move in on us without an amphibious effort. The language of the "predatory" quotation is exact and the logic is exquisite. A *careful* reading shows the whole argument of the speech to be logical.

Scholarly Dr. Howell points out an "ethical ambiguity" of the General's that more fairly supports the contention of poor logic. Professor Howell notes that MacArthur says we must recognize the end of the colonial era, only to add later that, in control of the island chain

[10] Wylie, *op. cit.*, p. 474.
[11] Evjue, *op. cit.*, p. 326.
[12] Senate Document No. 36, *Address of General of the Army, Douglas MacArthur, at a Joint Meeting of the Two Houses, in the Hall of the House of Representatives, April 19, 1951* (82nd Congress, 1st Session) (U. S. Govt. Printing Office, Washington, 1951), p. 6.
[13] Wylie, *op. cit.*, p. 474.
[14] *Ibid.*, p. 329.

from the Aleutians to the Marianas, "we can dominate with sea and air power every Asiatic port from Vladivostok to Singapore."[15] For better ethos the General might well have explained that our only purpose in such a blockade would be to keep *ourselves* from being colonized (or pulverized)—not to further Asiatic colonization.

I am only contending that the General made a great speech, not a perfect one. Howell also wonders that the General's political advisers did not caution him to correct the above-mentioned "ethical ambiguity." This wonderment pays the General an unintended compliment. Before the Old Warrior stood up all alone at a joint meeting of the two Houses to defend himself, he sat down all alone and wrote out his defense. No one has suggested that a logographer[16] helped him. If this be a fault, it is a fault of rare uncommonness these days. A more frequent response to a passable piece of public address is, "I wonder who ghosted it."

Mr. Wylie is critical of the General's "self delusion" in presuming to say that the Japanese, during the term of his office as Supreme Allied Commander for occupied Japan, had erected "an edifice dedicated to the primacy of individual liberty and personal dignity . . ."—and saying further that ". . . politically, economically and socially Japan is now abreast of many free nations of the earth and will not again fail the universal trust."[17]

Such talk Wylie dismisses as *hogwash*. In his opinion Japan's survival depends upon American largesse and the recapturing of Chinese markets; Japan's plight is probably hopeless anyway because her rapidly rising birthrate will probably force living standards of the island people to the human-shambles level of India.[18] All this may be true; but as criticism it is a *non sequitur*. Some day Fujiyama may come to life, erupt, and kill every one on its island, although the General didn't mention this possibility either. The critical device of pointing out what a speaker does *not* say is unlimited, but public address commonly lives or dies with the current issues of the dailies upon the basis of what the speaker *does* say.

I have talked with many people who have visited Japan or worked there during the term of MacArthur's administration. Military leaders, economists, educators, and industrialists have all spoken favorably of the General's success in rehabilitating the morale of the Japanese people as well as their economy. Similar favorable reports have been and still are commonplace in the press. Wylie's opinion on this issue stands rather shakily alone.

In one of his back-stabbing criticisms Wylie hoists himself on his own poniard. Lamenting the General's "pompous and ego-maniacal" conduct in allegedly being responsible for sending home correspondents who had the "'Dugout Doug' slant,"[19] Mr. Wylie seems inadvertently to lend support to an unsavory journalistic practice. As I comprehend the meaning of freedom of the press, it involves an idealism that winces at dishonest propaganda lines as perverting freedom to the level of license.

For all of Wylie's lament, it must be noted that the slanted correspondents were not throttled. The slant seems still to be coming through. There are, however, limitations to the successful use of the propaganda technic of the Big Lie. The General's reputation for personal bravery during his life as a soldier

[15] Howell, *QJS*, XXXVII (October 1951), p. 329.
[16] *Logographer:* Greek for "spook."
[17] Wylie, *op. cit.*, p. 474.
[18] *Ibid.*, p. 474.
[19] *Ibid.*, p. 476.

hazards no danger from the efforts of the little men with the "Dugout Doug" slant. On this issue the best rejoinder is from General George C. Kenney, "Perhaps the term 'Dugout Doug' is meant to emphasize an entirely opposite characteristic of the man—like calling a fat man 'Skinny'."[20]

Arguing that the General does not know his professional business, Wylie again makes a big point of criticizing him for things he did not say. Wylie says that since he did not talk about the dangers of mass civilian atomic bombing it may be concluded that the General ". . . must be unable to understand the august scientific problems involved . . . ."[21] The terrible technic of war does not fit exact or limited formulae. During his allotted speaking time the General necessarily was limited in the aspects of his subject he could cover. Wylie thinks he selected his issues unwisely because he failed to talk about the atomic bomb. Others have said that he should have referred to the problems of antisubmarine warfare, guided missiles, chemical warfare, and what not. I have not, however, heard any other person, civilian or military, avow that the General is ignorant of scientific warfare. On this point his military career from his days at West Point, where he earned the highest four-year average ever recorded at the Academy, through his progress to youngest Chief of Staff of the United States Army and, indeed, all of his life as a soldier speak eloquently of his military acumen.

After reading a number of author Wylie's stimulating and successful books I have the impression that no cultural facet of civilization incites him to rave as passionately as does the idea of a theology. Personally I do not wish to be a Gnostic. I share, I think with Wylie, the ideal recently voiced by Bertrand Russell and formerly expressed by many others, that a wise man should not feel absolutely certain of anything. The first conclusion following this precept, it seems to me, is that it may be unwise to be uncertain of everything. Indeed, there may be many of "the simple-minded majority" who are unsophisticated in their acceptance of a theological dogma. However, this is one of the things I am uncertain of, and I shudder to think what our world might be like if the mass of people believed in nothing. One needs only to look at the speech to see that General MacArthur did not, as Wylie with word-twisting viciousness contends, say or imply that the solution to the problems of the war-weary world is for the world's free peoples to let themselves be dominated "by any one man or his theology."[22]

With profoundest intellectual maturity the General, quoting from his talk made on the occasion of the Japanese surrender on the battleship "Missouri," said:

> Military alliances, balances of power, leagues of nations, all in turn failed, leaving the only path to be by way of the crucible of war. The utter destructiveness of war now blots out this alternative. We have had our last chance. If we will not devise some greater and more equitable system, Armageddon will be at our door. The problem basically is theological and involves a spiritual recrudescence and improvement of human character that will synchronize with our almost matchless advances in science, art, literature, and all material and cultural developments of the past 2,000 years. It must be of the spirit if we are to save the flesh.[23]

The word *theological* in the context of this quotation is obviously not used to refer to religious dogma. The General meant "spiritual recrudescence." Such language is not the talk of a "man on horseback."

[20] Kenney, *op. cit.*, p. 135.
[21] Wylie, *op. cit.*, p. 475.
[22] *Ibid.*, p. 478.
[23] MacArthur, *Senate Document No. 36, op. cit.*, p. 5.

The Congressional members of both parties responded with enthusiasm to the force of General MacArthur's address before the two Houses on April 19, 1951. Most of those in the radio and television audience were deeply moved. With this writing, almost nine months after the event, critics are still discussing the speech. For the second successive year the general has been voted Man of the Year by Associated Press editors in a nationwide year-end poll. A great man delivered a significant message on a memorable occasion. Surely the speech will not be forgotten in the years to come.

COMMENTARIES

SCHOLARS' ETHICS

. . . But as to scholars, you'll agee [*sic*] that many of them have had extremely odd and capricious consciences, even about their particular subjects. Fraud, forgery, plagiarism, falsification, theft, concealment and even destruction of documents, to win glory or to prove a theory—scholars of all periods have done that kind of thing. Look at Leonardo Aretino and what he did; and that doctor to a convent who stole Cicero's treatise on glory, used it in his own book, and then destroyed it. It was common form during the Renaissance, when they kept fishing up from cellars manuscripts lost for centuries, or finding them in markets wrapped round fish. And look at Gregory VIII, keeping up Augustine's credit by burning the works he had plagiarized from. As for Aristotle, he was so ill-tempered and mauled about by his Greek and Roman copyists that we can scarcely be sure of anything he wrote. . . .—Rose Macaulay, *The World My Wilderness*. (Boston: Little, Brown and Company, 1950), p. 86. Reprinted by permission.

PRO AND CON

I am against no man on earth, but in a passion for the gain of understanding in every man.

I am against no special church, but all churches, because they employ the instinct of man above all else to maintain themselves, and because they do not preach or even pretend to own the morality of the Jesus they profess. And they do not even vaguely comprehend the overwhelming meaning of his intuitions.

I am not an agnostic or an atheist—one who thinks the truth is unknowable or protests there is no God. My sense of truth in the matter is different; I acknowledge there is validity—however sadly distorted—in all these gods.

And I am against the distortion.

Let me be plainer. To every man who believes he knows the True God: I am against his God. For of each God, men make the gods that render us mad to destroy us—the various Christ-Gods and all the antithetical gods that Christians fear and deplore (and court in secret)—Mammon, for example, and Venus.

Idols in the mind are identical with mud idols and merely look better to people who are slightly aware they have minds. . . . —Philip Wylie, *An Essay on Morals*. (New York: Rinehart & Company, Inc., 1947), p. 143. Reprinted by permission.

METHODS AND MATERIALS FOR TESTING ARTICULATION OF [S] AND [Z]

William H. Perkins

ARTICULATORY deviations constitute the major portion of speech defects reported in public school systems and speech clinics. Tests designed to discover and analyze these errors assume importance, therefore, in the task of finding individuals who have articulatory problems and planning therapy for them. MacRitchie[1] and Robinson[2] have described ways of motivating a spontaneous response in the subject tested; Stinchfield[3] has noted the importance of testing sounds in various positions in words; and Fairbanks[4] has studied the sounds that are most frequently deviant. Although these aspects of testing have received attention, and although many tests of articulation have been published, the methods and materials now used have not provided an entirely satisfactory basis for diagnosis and therapy in articulatory disorders.

The basic principles for diagnostic articulation testing are not at present identical with those for survey testing. A complete test would probably incorporate the following characteristics of both diagnostic and survey types:

1. The test would be efficient. It would be short enough for speech surveys, but each item would be designed to disclose a specific type of error.

2. The test would be comprehensive. It would include all the test items essential for a complete analysis of an individual's articulation.

3. The test would be both evaluative and diagnostic. It would locate the individual having an articulatory error and also determine the type of error, the conditions under which it occurs, and the manner in which it is produced.

4. The test would evaluate normal speech under ordinary conditions. The manner of presentation would be designed to elicit responses indicative of the subject's usual speech performance.

5. The test would be easy to administer. It would not be involved and complicated. It would not require the services of a large staff.

What are the possible ways of achieving an ideal test? This partial answer to the question is limited to methods and materials for evaluating performance on [s] and [z], two sounds usually included in tests of articulation and chosen for their frequency of occurrence and frequency of error. The writer's recent study[5] of these sounds suggests a method for exhaustive analysis of other speech sounds and for work directed toward the improvement of articulation tests.

Procedure

Single words were used for testing initial, medial, and final [s] and [z] in

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[1] M. J. MacRitchie, "An Experimental Study to Standardize the Procedure of a New Type of Phonetic Analysis for Children and to Determine Limits for Which the Test Is Applicable," M.A. Thesis (University of Michigan, 1945.)

[2] Frank Robinson, "Test for Articulation," unpub. test (Ohio State University, n.d.).

[3] Sara M. Stinchfield, "Standardization of Speech Testing Material," *QJS*, VII (November 1921), 360-369.

[4] Grant Fairbanks, *Voice and Articulation Drill-book* (New York, 1940).

[5] W. H. Perkins, "A Study of Methods and Materials for Testing Articulation of [s] and [z]," M.A. Thesis (University of Missouri, 1949).

combination with vowels and for testing initial and final [s] and [z] in combination with consonants. Sentences were employed to test the sounds in the medial position, where it was sometimes necessary to employ syntax to achieve certain combinations of [s] and [z] not found in individual words.

Dictating the words testing final [s] and [z] at the beginning and having the subject read the same group of words at the close of the test provided the means for determining the difference between verbalized imitation and spontaneous response.

Since testing each subject studied with over one thousand of the possible [s] and [z] combinations was impracticable, a method for sampling all combinations was applied in the selection of test items. The resulting group of items was supplemented by any combination of [s] and [z] found in available tests of articulation and not produced by the formula used. With this procedure, comprehensive data were compiled from the testing of initial [s] and [z] in fifteen combinations, final [s] and [z] in twenty-eight combinations, and medial [s] and [z] in forty-eight combinations in forty-nine single words and nineteen sentences.

Because this study was concerned with defective articulation of [s] and [z] at the public school and adult levels, fifty-six subjects were chosen of grade school age or older who had been diagnosed within the past two years as having a deviant [s] or [z]. The age range of subjects tested was from nine to adulthood. Any subject sixteen years of age or older was classified as an adult. Forty-four children, ranging from the third to the eighth grade, and twelve adults were tested. The results of the adult testing were used to indicate trends discovered on an elementary level that were also present on an adult level.

The experimental test was administered to one subject at a time. Results were recorded on the test blanks in close phonetic transcription; thus phonetic and phonemic analysis of the findings was possible.

Since the subjects were not available for retesting, the following means of verifying the examiner's indications of errors was evolved. The original responses were indicated in close phonetic transcription on the basis of visual and auditory stimuli. At the same time, the responses of the subject were recorded on a Radio Technic wire recorder. The original transcriptions of errors were later compared with the recorded responses and any discrepancies between the original transcriptions and the recorded responses were reconciled. Finally, as an additional means of verifying the transcription accuracy, the writer compared his findings with those of two other trained speech clinicians who had recorded test responses for several subjects selected at random.

Results

Performance of Subjects. The test results in relation to subjects' performances showed a percentage of error ranging from 37.5 to 98.0, the mean being 62.5 per cent. The ages of the four subjects making the highest percentage of error ranged from nine to the adult level. The apparently high degree of error for all subjects was due in large measure to the use of a phonetic rather than a phonemic classification of errors, since minor as well as major articulatory deviations were counted as errors. Furthermore, only subjects who produced [s] or [z] incorrectly were used. Consequently, these results cannot be considered indicative of the articulatory ability of the average grade school child or adult; the data do show the relation

between age level of the subject tested and his articulatory skill for [s] and [z].

Whether each age level is considered in relation to the percentage of error for the entire test or for each test item, the results are substantially the same. For all practical purposes, subjects at all age levels tested were a homogeneous group in so far as their errors on [s] and [z] were concerned. No one item on the test discriminated consistently among abilities of individuals of different age levels to produce the test sounds correctly. The correct production of [s] and [z] in certain test items, rather than being a function of the age of the subject, was more nearly a function of the general articulatory skill of the individual tested.

Test Items and Types of Errors. A result of particular significance was that [s] was consistently and frequently substituted for [z]. However, the converse was not true; [z] was never substituted for [s]. Also, many of the types of error found for [s], such as [θ], [ʃ], retroflexed [s], dentalized [s], oversharp [s], and omission, occurred with [z]; but, again, errors belonging primarily to the [z] phoneme did not occur with [s]. Whether this phenomenon applies to cognate sounds other than [s] and [z] future investigations must determine.

The remaining test results have especial importance in relation to articulation testing methods and materials. Three general factors seemed to affect the ease with which [s] was produced—the position of the sound in a word or word group, the combination of the sound with a vowel or with a consonant in those positions, and the particular consonantal blends involved. The correct production of [s] was somewhat easier in the medial position, somewhat more difficult in the initial position. Initial [s] was easier to produce in combination with vowels than in combination with consonants. Medially, [kstr], [kse], [kspl], and [əspr] were the consonant blends that facilitated the production of [s], but [ɪusl] and [ɝsɪ] caused most of the errors in this position that could not be attributed to the phonetic principles of assimilation or dissimilation. Except for [ks], which had a low percentage of error, and [ps], which had a high percentage of error in comparison with other sounds combined with final [s], no single vowel or consonant improved its production appreciably in this position.

Of the three factors definitely making for ease in production of [s], only two clearly affected [z]—the position of the sound in a word or word group and the consonantal blends involved. Combination of the sound with vowels or with consonants had little effect on the ease with which [z] was produced medially and finally. Since initial [z] does not combine with consonants, no estimate can be made of the relative value of vowels or consonants as factors in making [z] easy to produce initially.

The initial position facilitated the articulation of [z] somewhat more than did the medial position and far more than did the final position. Although vowels, in general, did not greatly affect the production of [z], the vowel combination [ʌz] gave the greatest indication of making final [z] easier to produce. Most of the high percentage of error on all items testing final [z] can be attributed to the various degrees of unvoicing of that sound in the final position, and no individual test item elicited an exceptionally large number of errors. In the group of items testing medial [z], [lbztr] and [lmzm] brought about the greatest number of errors; the vowels seemed to aid in accurate articulation. But the combination of medial

[z] and the consonant [l] in [ʌzl] eliminated more of the errors on medial [z] than did any vowel combination.

Certain types of error on [s] and [z] were caused chiefly by the position of the sound in a word, and other types of error were more directly the result of specific sound combinations. Furthermore, a trend apparent for one of the sounds tested was not necessarily indicated for the other. Types of error on [s] appear to have resulted more from the sound combination than from the position of the sound. On the other hand, although the sound combinations which facilitated or made more difficult the production of [z] had a definite effect on the type and frequency of error that occurred, the position of [z] had a greater influence on the correct or incorrect production of that sound.

A basic similarity was found between test results obtained by spontaneous response and those elicited by verbal imitation. In 1,178 verbal imitations, 46.9 per cent of the responses were phonemically correct. In the same number of spontaneous responses, 47.3 per cent were correct. The closeness of these total results was also apparent in practically every individual item tested. In fact, when items were tested twice, the percentage of phonemic difference between repeated verbal imitations was 19; the percentage of the phonemic difference between spontaneous responses and verbal imitations was 17. Thus the similarity was slightly greater between spontaneous responses and verbal imitations of final [s] and [z] than between repeated verbal imitations of these sounds.

Nelson[6] and Amidon[7] found that errors did not occur consistently each time a sound was tested, but they did not consider inconsistencies in the types of error involved. In the present study all but two of the 56 subjects tested had more than six different types of error on [s] and [z]. One of the two subjects making only six types of error had the lowest error percentage, 37.5, and the other had an error percentage of 57.1. The greatest number of types of error, 17, was made by a subject who had an error percentage of 97.0. Although the cases cited appear to indicate a direct proportion between the number of types of error and the total percentage of error, this positive relationship did not actually exist to any great extent for the test group as a whole.

Summary and Conclusions

Eight general indications from this study point to the practicability and advisability of improving the efficiency and comprehensiveness of articulation testing methods and materials.

1. Certain positions of [s] or [z] in a word or word group and certain sound combinations with [s] or [z] influence the ease with which the sounds can be produced.

2. A short test appears to be capable of disclosing as many errors as a long test, if the findings for [s] and [z] obtain for the other American speech sounds. A small number of items, selected for their capacity to reveal the greatest number of errors of certain types if they exist, would more efficiently disclose as much information as would many items not selected on the basis of experimental evidence.

3. Certain test items show a greater number of errors of a given type for

[6] John T. Nelson, "A Study of Misarticulation of [s] in Combination with Selected Vowels and Consonants," M.A. Thesis (State University of Iowa, 1945).

[7] Hilda F. Amidon, "A Statistical Study of Relationships Among Articulation Errors Made by One Hundred First Grade Children," M.A. Thesis (State University of Iowa, 1941).

[s] or [z] than do average unselected combinations involving either sound.

4. A small number of items testing [s] can, to a certain extent, predict the general ability of an individual to produce [s] and [z] correctly. In lesser degree, certain items testing [z] have a similar predictive value.

5. In general, sound combinations are more influential than the position of the sound on the type and frequency of errors on [s]. However, the position that [z] occupies in a word has, for the most part, more effect on the type and frequency of errors than individual sound combinations involving [z].

6. Age is not a primary factor in determining, for subjects making phonetic errors on [s] or [z], the type of error, the frequency of errors, or the sound combinations that most effectively evoke the error. Therefore, aside from the need to motivate the subject, sound combinations with test value at the grade school level also appear to be useful at the adult level.

7. From evidence on final [s] and [z], verbal imitations appear to provide practically the same results as spontaneous responses. Although this conclusion is consistent with Templin's[8] conclusions for preschool children's spontaneous responses vs. their verbal imitations, the findings that led to the conclusions differ.

8. Errors on [s] and [z] do not recur consistently each time the sound is tested, nor does one individual make the same type of error each time he produces the sound incorrectly.

The results of this study provide additional data, though limited only to the [s] and [z] sounds, that support some of the generalizations drawn recently by Spriestersbach and Curtis.[9] Their conclusion that individuals who misarticulate speech sounds do so inconsistently seems clearly confirmed. That these inconsistencies can be accounted for on a lawful basis, as they suggest, is probable, since certain test items tend to elicit a particular type of error. However, some types of error on [s] and [z] are caused chiefly by the position of the sound in the word, whereas other types of error are more directly the result of specific sound combinations. And a trend apparent for one of the sounds will not necessarily be found for the other.

Spriestersbach and Curtis' conclusion that a good clinical practice is to locate phonetic contexts in which the individual consistently articulates the error sound correctly is certainly corroborated by this study. Moreover, until additional research on all sounds can be completed, the need they state for detailed testing to locate facilitating phonetic contexts for the defective sound does seem to exist. Spriestersbach and Curtis suggest that articulation of blends in the early stages of retraining may facilitate improvement. This would seem to be true for [s] and [z], provided the blends chosen make production of the sound easier. But the position of the sound in a word often facilitates its production to a greater extent than does the combination of sounds in which it occurs.

Practical Recommendations

Specific recommendations about [s] and [z], based on experimental evidence, will serve to illustrate the practical benefits of this type of study to diagnosticians and therapists. The writer feels that the traditional system of pre-

[8] Mildred Templin, "Spontaneous Versus Imitated Verbalization in Testing Articulation in Preschool Children," *Journal of Speech Disorders*, XII (September 1947), 293-300.

[9] D. C. Spriestersbach and J. F. Curtis, "Misarticulation and Discrimination of Speech Sounds," *QJS*, XXXVII (December 1951), 483-491.

senting sounds initially, medially, and finally, though it may be comprehensive if the proper sound combinations are used, is a less desirable method for testing [s] and [z], particularly if testing time is any consideration, than is a short test composed of a few items selected for their capacity to evoke errors that may exist on these two sounds, regardless of their position. The following test items are recommended for revealing errors on [s], especially [θ] and [ʃ], the two most frequent phonemic substitutions for [s]: [ps] as in *cups* to elicit [θ] and [ɪusl] as in *useless* to elicit [ʃ]. The following test items are recommended to reveal [s], [ð], and [θ], the three most frequent phonemic substitutions for [z]: [ʌzɔ] as in *buzzer* to elicit [ð] and [lz] as in *seagulls* to elicit [s] and [θ].

The diagnostician would find the items recommended for a satisfactory short test comparatively efficient and comprehensive. With the two test items for [s]—[ɪusl] and [ps]—and the two items for [z]—[ʌzɔ] and [lz]—errors are more likely to be revealed than with other sound combinations. To obtain an evaluation of articulation, the test items could be presented in words, groups of words, or sentences, but preferably in words. Words could be used to elicit a spontaneous response or they could be dictated, since the two methods appear to be equally effective.

The therapist working with an individual having errors on [s] or [z] is faced with the problem of providing ways of facilitating the correct production of the sound that is defective. Certain sound combinations have been found, in this study, to make the correct articulation of [s] or [z] easier. The therapist, therefore, may find new approaches to facilitating remediation of [s] and [z] in the following sound combinations. For [s] use [kstr] as in *extra*, [ksɛ] as in *except*, [kspl] as in *exploded*, and [əspr] as in *the springs*. For [z] use [ʌzl] as in *puzzle*, and [zu] as in *zoo*.

Certain of the findings from this study contradict opinions commonly held about sounds that make [s] and [z] easy to acquire. The combinations of [t] with [s] and [d] with [z], generally thought to facilitate learning of the position for the [s] and [z] sounds, actually make them rather difficult to produce, according to the results of this investigation. In general, [s] preceded by [k] and [z] followed by [l] or preceded by [ʌ] are easier to produce.

The therapist should recognize that the use of specific words or of certain sound combinations will not bring about immediate and complete correction of defective [s] and [z]. Rather, these facilitating combinations should be used as aids in establishing kinesthetic and auditory patterns for the correct production of the deviant sounds. These patterns may then form the basis for therapy designed to bring about a transfer of the correct sound from the single word or combination to additional words, to phrases and sentences, and eventually to the conversational speech of the individual.

Additional investigation is needed before extensive suggestions for improving articulation tests can be made. Although more work is necessary, this is not an easy field in which to carry on research. Many variable and uncontrollable factors influencing an individual's articulation, not the least of which is the tester's subjective judgment, make evaluation of speech extremely difficult. The articulation test, therefore, should lessen, in so far as possible, as many variable factors as can be discovered and controlled. Determining these variables is a task for future experimental studies.

A MODERN STYLE OF THEATRE

By John Gassner

I

ALTHOUGH the serious drama and theatre have undergone many transformations in the course of their long history, they have never intentionally departed from fundamental principles of dramatic art first set down by Aristotle except in a twenty-five year old dramatic movement of so-called Epic Theatre. Its foremost playwright and theoretician has been the German poet Bertolt Brecht. His work, important for its literary distinction, is made doubly significant by its challenge to dramatic tradition as old as the Western theatre. He poses many problems of criticism and theatrical practice, but is as yet only a shadowy figure in America in spite of more than a quarter of a century of steady writing, considerable standing in Central Europe, and an inclination to explain his philosophy of art at any time —and sometimes at high pitch.

Since Brecht is a vigorous man in his early fifties and has been a continually developing artist, there is no telling what new paths he may yet traverse. But his work to date is already a cohesive body of drama and criticism exemplifying a special approach to the stage. It has been called by him an anti-Aristotelian approach because it challenges the value of the principle of unity and of the emotional nature of the drama that Aristotle stressed in the *Poetics*.[1] This anti-Aristotelianism, moreover, is not a negative contribution and an academic interest, because Brecht has turned it into a practice of playwriting, actor-training, and stage direction, as well as into a philosophy of art, distinctly related to a scientific age and its analytical temper, which manifests itself in other fields than the theatre. He has claimed for the theatre the function of demonstration that pervades the mass communication media of radio, television, and the "documentary" film, as well as the industrial and scientific meeting, the sociological lecture, and the various exhibits which society employs so effectively in everyday practice. And like these media, his "epic theatre" has given primacy to neither emotion nor unity, for emotion is, more often than not, an impediment to a successful demonstration; and unity means something else to the demonstrator, who organizes his materials for the purpose of clarifying the subject, than to the narrator who tries to achieve suspense—or to the poet or musician who secures a mood and avoids breaking it. More than any other dramatist of our age, Brecht has sought to develop a modern dramatic medium for modern social reality.

Since Brecht has miraculously, and almost against his own judgment or professed policy, functioned as a poet rather than as a journalist, he has laid claims upon more than transitory interest, and his career as a playwright will ultimately have to be evaluated in literary as well as dramatic and theatrical terms.

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[1] It might be argued that Aristotle's criteria were intended for tragedy, and that Brecht's outlook, as well as his playwriting, is essentially comic. But since concepts of identification and sympathy have been generally absorbed into comedy, too, since the advent of fourth century B.C. "New Comedy," Brecht is entitled to consider himself an anti-Aristotelian critic and playwright.

At present, however, he is of particular interest to us not as the literary figure he is (most Americans do not know his plays and poems) but as a playwright-director-theorist who has, on one hand, challenged accepted premises of dramatic art and, on the other hand, proclaimed and exemplified mass-communication demonstration-dramaturgy and stagecraft as the most responsible contemporary reincarnation of dramatic art. This dramaturgy and this stagecraft need not be (and actually are not), moreover, the exclusive property of any specific ideology. There is no reason why the method Brecht has candidly placed at the service of Marxian and materialistic dogma cannot be applied to the propagation of fervently maintained democratic and Christian principles. Democracy and Christianity are also susceptible of demonstration and have problems to present and strategies to consider. In spite of the stress democracy and Christianity place on the individual, they too burst the walls of private drama, involve mankind all over the globe in a common cause or problem, and have epic matter to make immediate for our century. There is a good deal of "epic theatre" of demonstration and explication, for example, in Christopher Fry's recent religious play *A Sleep of Prisoners*, a poetic examination of conscience and policy with respect to violence and war, chiefly by means of four disjunctive biblical episodes. Had Brecht chosen to write this play it might have been different in point and style, but not particularly different in technique except for greater clarity. Clarity is Brecht's forte, but is one of the less conspicuous virtues of British poet-playwrights, T. S. Eliot included, when they expound religion.

Brecht has viewed the past and present with a twentieth-century mind. His political outlook has always been far left of center, although his left-wing orthodoxy has been questionable even when he has spoken dogmatically. He is essentially an extreme individualist, if not indeed a bohemian artist-intellectual, weaving his way through mazes of collectivist ideals and policies as a poet rather than as a politician. Like others of his time, he has ridden the two horses of idealism and materialism, and of romanticism and Marxism, without any particular sense of discomfort or incongruity. He has also been a moralist of contemporary caliber for better or worse, pondering ethical problems in relation to political realities and expedients until ethics and strategy become indistinguishable in his thought—a dangerous way of thinking mitigated in his case by an essential humanism apparent in his passion for justice and his sympathy for the underdog. For Brecht does not quite succeed in suppressing the human sympathy that he would theoretically banish from the stage, if his theories are construed rigorously. He has endeavored to make drama out of themes and material usually excluded from a theatre dedicated to private emotion. In ways that recall the efforts of Koestler, Malraux, and other contemporary novelists, Brecht has certainly tried to make political reality the center of his art and the springboard of his inquiry into private and public conduct. Even when his main characters themselves have only a hazy awareness of politics, they exemplify the political nature of human existence, and the "human condition" with which Brecht has concerned himself has always been intrinsically a political condition. How Brecht's outlook has determined his form is, however, the paramount question; for his uniqueness as an artist lies not in his content or politics, common enough these days, but in the manner in which he has translated a bias into dra-

ma, production style, and dramatic theory.

II

Brecht first attracted attention in 1922 when he was awarded the important Kleist Prize for *Drums in the Night*, an angry and turbulent account of the return of a German soldier to civilian life only to discover how little value his sacrifices have had, and how little sympathy a veteran can expect. Inflamed by the revolutionary situation in post-war Germany, Brecht identified himself with the extreme left-wing groups in the theatre and harnessing his poetic talent to propaganda, wrote plays intended to instruct the common man as well as the class-conscious partisan. He called the most rudimentary of these pieces *Lehrstücke* "learning plays," or, more accurately, teaching plays, and the term is loosely applicable also to his more developed dramas, in which he essayed instruction more indirectly. Primarily, however, he broke with representational, "fourth-wall" theatre, with purely affective drama, and with the means, including unity of mood, by which playwriting and stage art draw the spectator into a closed magical circle of experience and induce a hypnosis. Altogether, Brecht imposed on himself the role of a demonstrator employing characters and plot merely as the material and the means of his inquiry or lesson, although the instruction could be oblique. In short, Brecht rejected the technique of realism, a middle-class product ever since Lillo, for the sake of a more functional realism that requires analysis and exemplification. In his work, therefore, Brecht combined expressionism or symbolism with the verisimilitude favored by conventional realists, reinforced argument with a variety of imaginative devices, and launched into satiric and hortatory folk ballads whenever these suited his purpose. He also made much use of music, not only for intermittent effect but for formal structure; and, of course, he rejected the conventional mood-drenched music of romantic pathos, favoring instead a sharp and emphatic music specially provided for him by such modernists as Hans Eisler, Kurt Weill, and Paul Dessau.

One of the first of the *Lehrstücke*, *The Expedient*, was an analysis of the moral problems faced in political action. The piece was technically an oratorio, with a score by Hans Eisler, and was produced in Germany in 1929. Before long, however, Brecht amplified his dramatic scope, writing full-length plays distinguishable from conventionally constructed drama by their horizontal, chronicle structure and their technique of abrupt scenes and interrupted plot. A good example was *Mother*, his dramatization of Gorky's novel, which traced the rise of social consciousness in a peasant woman. Here Brecht interrupted the plot sequence and punctuated the demonstration with a direct address to the public by means of choruses or "mass chants" which impressed Archibald MacLeish as a means of opening the portals of the theatre to modern poets when the play was produced in New York. In adapting John Gay's classic *The Beggar's Opera*, renamed *The Three-Penny Opera*, for which the late Kurt Weill wrote a memorable score, Brecht made even stronger use of music as a concomitant of commentary rather than as an emotional solvent, actually conquering the romantic musical-comedy field with his new technique. Staged in 1928, with Brecht directing the production himself, *The Three-Penny Opera* became the outstanding musical comedy of Central Europe between the first and second World Wars. The mordant quality of *The Three-Penny Opera* actually brought it closer to Ben Jonson than to John Gay. A stinging comment on

amoral and predatory laissez-faire philosophy, which Brecht and his supporters, of course, identified with Capitalism, this comedy missed fire when produced in New York. Its influence, however, has been quite apparent in our theatre, in such pieces as *The Cradle Will Rock, Finian's Rainbow, Regina,* and *Flahooley*—and in the anti-New Deal *Knickerbocker Holiday,* on which Kurt Weill collaborated with Maxwell Anderson.

When Hitler came to power, Brecht, who narrowly escaped extermination by fleeing from Germany, found even more incentives than before for the composition of the *Lehrstücke* in almost every conceivable form, for now the crisis in the world that was soon to experience the explosion of a second World War added justification to his conviction that a theatre dedicated to sentiment was inadequate. One of the most trenchant of his plays was *Round Heads and Peaked Heads,* produced in Copenhagen in 1936. Here satiric fantastication was most pronounced, as Brecht reduced Hitler's racial theories to an absurdity by means of a grotesque fable. Still more brilliant although more realistic, was the comedy *Puntila and His Servant (Herr Puntila und sein Knecht)* that Brecht wrote in Finland in 1942. Ostensibly writing a folk play about a wealthy landowner and the servant, who, taking advantage of his master's frequent drunkenness, softens his heart now and then, Brecht launched a broadside against the entire Mannerheim ruling class in Finland. Satire, however, was only one of several types of drama written by Brecht during his exile from 1933 to 1945, when he returned to Germany to become the Eastern Zone's favorite playwright and one of its well-regarded directors. (He had a slight ideological mishap in 1951 with an anti-war opera, *The Trial of Lucullus,*[2] but he revised it according to the latest party-specifications and was restored to favor.) Brecht also extended his "epic" method in three historical plays and wrote, in addition, two remarkable plays that may be loosely called "moralities" or parables.

Sometime before writing *Puntila* and while he was still living in Scandinavia, shortly before the start of World War II, he composed one of the most vigorous historical plays of the modern European theatre, *Mother Courage and Her Children,* a chronicle of the Thirty Years War in Germany recounting the experiences of the promiscuous camp-follower known as *Mutter Courage* (Mother Courage) who makes a profit out of the war but loses all her children in the holocaust. Much may be said about the brutal realism of the writing and mordant documentation of war—a religious war at that—climaxed by a stirring scene in which Mother Courage's dumb daughter loses her life while attempting to warn a town that it is about to be sacked by the enemy. But the play is greatly enriched by its lyrical components and by the bold variations of mood that project the irony and chaos of the world gone mad with the lust of plundering and killing; especially striking are the ballads interspersed in the text. Whatever difficulties the play may encounter here, it proved to be one of the most powerful productions in Europe, and it is as incisive as it is exciting. Brecht, it is interesting to note, was disappointed when the Zurich premiere during World War II, evidently a most effective production in which Therese Giehse distinguished herself as Mother Courage, created too much sympathy for the heroine. The press, taking its cue from the death of her three children,

[2] Originally a radio play.

called the play a "Niobe tragedy." More interested in emphasizing "das rein merkantile Wesen des Kriegs," the purely commercial character of the war, that attracts Mother Courage to the front and the inability of the common man to "learn anything from the catastrophe," Brecht made a number of changes in the text for the later Berlin production. A comparison of the Zurich and Berlin texts reveals that Brecht took precautions to eliminate the impression of a "Niobe-tragedy."[3]

Another historical play, *Galileo,* recounts the struggles of the great Italian scientist. It is not merely a biographical drama such as we are accustomed to, but a cool analysis of the problems and state of mind of a man who stands between two worlds and compromises between intellectual integrity and personal safety. The play was too cool, too cold, for a number of New York critics, including Brooks Atkinson, who saw an ANTA experimental production of the work with Charles Laughton playing Galileo. It was written with the intention of exposing a situation rather than emotionally involving the spectators; we are not made to sympathize with Galileo but to understand his problem. Instruction is the prime objective of this Brechtian piece—instruction with a view to expounding a historical situation which may repeat itself and therefore must be comprehended. We could embarrass Brecht by applying his exposition to the Lysenko genetics controversy in Russia, and he would, no doubt, be delighted to embarrass us by referring to violations of academic freedom in the United States since the start of the "cold war." But both sides can agree that Brecht's intentionally cold dramaturgy, whether we like it or not, has a special place in modern theatrical art, if due attention is given to the expansion of radio, television, and motion picture documentary or semi-documentary drama. His objective method does seem the most appropriate one for treating historical events. Sidney Howard's *Yellow-jack,* which employed the documentary style, would actually be more effective in my opinion if the dramaturgy and style were "colder;" the audience would be less disappointed then because the play isn't "warmer," in the sense of being closer to conventional affective drama. At the same time, Howard's play would have been more lyrical, too, if Brecht had been the author. It is an error to make lyricism invariably synonymous with "feeling;" Brecht, like Aristophanes, John Gay, and W. S. Gilbert, has the talent to achieve "non-emotional" and ironical lyricism.

Brecht's third epic, *The Private Life of the Master Race,* was also an original piece of documentary dramaturgy. Two of its episodes, *The Informer* and *The Jewish Wife,* are profoundly moving one-act plays, and were performed independently during the war. But Brecht would not be flattered by the praise that can be accorded to him on this account. He wrote this play as a cross-section of German life with a view to demonstrating how a nation is terrorized into accepting a dictatorship and launching a full-scale war. Technically, indeed, the play, which I find rather uneven and less than satisfactory because of lacunae in the incomplete published version,[4] is a unique variant of chronicle drama because the episodes are not strictly se-

[3] Brecht: 9 Versuche 20/21. Frankfurt am Main: Sukrkamp Verlag vorm. S. Fisher, 1949. Pp. 79-82. Nevertheless, the dumb daughter in the play is one of the most affecting characters in the entire range of modern drama. It is fortunate that she is not the main character of the play; otherwise Brecht would have edited the role drastically.

[4] Translated by Eric Russell Bentley, New Directions, 1944. This edition consists of seventeen of the twenty-eight scenes Brecht wrote under the general title *Fears and Miseries of the Third Reich.*

quential; that is, they do not comprise a suspensive story, as in a narrative that tells us in a succession of episodes what happened first and what happened next. In the main, each scene is a separate demonstration of some aspect of the Nazi terror. Here, then, is the epic technique not as it appears, let us say, in Homer or in *Henry IV*, but as it could appear in a lecture with slides, each episode constituting a slide to demonstrate an aspect of the subject.

Most appealing perhaps are the two parables Brecht wrote while living in America. *The Caucasian Circle of Chalk*, in which the rights of motherhood are assigned to the woman who cared for a child rather than to the mother who gave birth to it, is both a chronicle and a "morality." Somewhat unwieldy, it is, nevertheless, a good example of the manner in which Brecht deliberately turns even an intrinsically emotional situation into an exposition of attitudes and values. He is the anti-sentimentalist *par excellence* even when his subject is sentiment. The other parable, *The Good Woman of Setzuan* is, in my opinion, a masterpiece, although it is difficult to produce with sufficient verisimilitude, considering the prevailing taste of our theatre, because the same actress must play both a woman and a man—that is, the heroine's cousin. Brecht, however, has little use for verisimilitude, and would be pleased rather than disturbed if the production violated illusion. He is opposed to illusion-mongering and actually wants his audience to know that it is witnessing theatre rather than life; just as the public watching a demonstration knows that reality is not being photographed but being arranged for the purposes of an analysis. Actions in his type of drama are not intended to represent reality but to explain it and to challenge the critical intelligence of the observer.

Here, as in other plays, Brecht avails himself freely of Chinese theatrical style in which verisimilitude is of no consequence. Although he wrote *The Good Woman of Setzuan* with great charm and resorted to fantasy in bringing several little Chinese deities down to earth parable-wise in order to see how the human race is behaving, his object was to demonstrate a far-reaching point rather than to create illusion. His heroine, a kind-hearted prostitute, discovers that her philanthropy threatens to destroy her and at the same time to undermine the morale of all the people who depend upon the bounty she dispenses after the gods have rewarded her kindness to them with a gift of money. In self-defense in a hungry world that would easily exhaust her charity without improving the general situation of the poor, she is forced to assume an *alter ego*, and, in the guise of a tough-minded male cousin, she puts all her dependents to work. Before long, however, the momentum of her practical policy pushes her to the other extreme that we might call dictatorship, until the people cry out against the tyranny of the "cousin" and accuse him of having murdered their benefactress. The Chinese gods interfere at last, and order the "good woman"[5] to resume her other self. Nevertheless, they assent to her plea that she needs her *alter ego*, and give her permission to impersonate her cousin now and then. There is a sort of sophrosyne in this demonstration of how goodness must be practical and strong but not so "practical" as to take advantage of human helplessness and play the dictator. The sophrosyne at the core of this presentation of the problem of good and evil in social action determines the style and tone of the work. Here, too, Brecht effects a "cooling off"

[5] *"der gute Mensch"*—literally, the good person or the person of good will.

of the drama by means of a quizzical tone, lyric interruptions of the plot, and an "angle of vision" that tilts the picture of life with sardonic emphasis. Brecht who can be a master of eloquence, knows that "coolness," too, can be a sort of rhetoric—if not an Aristotelian rhetoric of *persuasion*, then a rhetoric of inquiry or analysis. The method is Socratic or, more accurately, Silenic, rather than Aristotelian.

III

Brecht is in all respects a rebel against Aristotelian and post-Aristotelian esthetics. Although Aristotle was the son of a physician and himself a biologist, he relied on illusion and emotion when he considered dramatic art. Brecht, who was a medical student, is consistently the surgeon; and this not only in his plays but in his ballads, that often vary eloquence with a sudden flatness, with a lapse into caustic colloquialism, and with an eighteenth-century rationalistic sharpness. He is given to pouring cold water on his work whenever it threatens to become overheated. His "epic" theory of drama and stagecraft is a protest against the priority of feeling and the principle of identification in drama. He does not allow feeling to preempt the field of observation, nor does he want us to get into other people's skin, lest we fail to observe them, assesss them, and draw objective conclusions. Brecht is the most anti-tragic of modern artists, not excluding Bernard Shaw; and for the same reason that Shaw was anti-tragic except in *Saint Joan*—that is, because Brecht has unlimited faith in the perfectibility of man, the effectiveness of rational inquiry, and the power of men to improve the "human condition" by concerted action.[6] He also aims at a naturalistic objectivity in spite of his rejection of naturalistic technique.

One might describe Brecht as a lyric Henry Becque, if we waive the fact that Brecht has favored epic expansion of the drama whereas Becque sought dramatic compression. Brecht, one should add, exercises great economy in building scenes and writing dialogue and lyrics; the expansiveness he requires is of the Elizabethan variety—that is, free-flowing, multifarious, and multi-scened action.

Brecht favors a type of dramatic composition that projects the various facets of man's life in society without feeling any obligation to abide by any strict unity of time, place, action, mood, and style. His plays often have the extensiveness of an Elizabethan chronicle like *Henry IV*, and as much variety of action and tone. One scene may convey a realistic picture and another may take the form of a discussion or a narration; or there may be no scene at all, only a song or recitation. But the episodes, combined with narrative and lyrical passages, and augmented with pantomime, dance, projected slogans, signs or placards, slides, and even motion-picture sequences, if necessary, all following one another in rapid succession, may form one big tumultuous play somewhat in the manner of one of the novels of John Dos Passos' *U.S.A.* The result of this horizontal dramaturgy is "epic drama," according to Brecht. Since Brecht takes an analytical view of reality and institutes an inquiry or demonstrates his argument with every conceivable device, his epic style serves the purpose of social realism, and the most accurate term for his type of drama is "epic realism." Foregoing the esthetic advantages of a complete synthesis by

[6] It may be interesting to observe that the great ages of high tragedy are not notable for any strong conviction that mankind is committed to progress and capable of it, that improvement is a social rather than individual problem, and that it can be effected by materialistic rather than spiritual means.

tone or mood (the ideal since the nineteenth century of both the conventional realists and the art-for-art's sake symbolists), Brecht concentrates on the diversity of a problem or situation, because the interrelationship of many facts and forces comprises its social reality.

Brecht, moreover, has proposed a theoretical base for anti-emotionalism and evolved measures for ensuring that the theatre will not "put the audience in a trance and give it the illusion of witnessing natural, unrehearsed events." Accordingly, he has propounded a principle of *Verfremdung*, or "alienation." The scenery may be realistic, but only partially so; the stage may have enough realism to establish a background for the demonstration, but the scenery should be skeletal or incomplete. Since the audience should not be drawn into the play to such a degree that it loses its ability to stand outside the events, verisimilitude should be restricted and the fourth-wall convention should be violated. Since the audience should not be placed under a spell, the scenic designer should avoid the use of the mood-drenched, atmospheric pillars and planes of the symbolist Appia-Craig school. Nor should the Brecht-trained actor lose himself completely in his role as does his Stanislavski-taught colleague; Brecht's actor must be sufficiently outside the "character" to serve as a "demonstrator." It may be said that the performance should be, at one level, a perpetual "aside" or comment. By these and other means, Brecht expects the stage production to combat the playgoer's tendency to lose himself in illusion. Brecht is convinced that the stage can be interesting and entertaining without creating illusion—rightly so, I believe, though it does not of course follow that only "epic theatre" can be interesting and entertaining. Brecht believes all along that the theatre must be "entertainment." His plays contain much broad humor, raffish wit, and fanciful argumentation, and the stage production he favors must never be a routine and bloodless affair. It must be sprightly and alive; it can be rousing, too, and need not be devoid of emotion, provided the emotion does not blunt the point to be made and is not so thoroughly or so long sustained that the playgoer ceases to be a spectator or observer capable of arriving at an objective judgment. Sustained empathy can produce a stupor rather than the mental alertness that Brecht requires of his public; complete identification with a stage character impairs objectivity and lulls the reasoning faculties to sleep. The playwright and the stage director must therefore draw the playgoer out of the magic circle of illusion and abbreviate or neutralize the possibilities of empathy.

According to Brecht, an Aristotelian catharsis through pity and terror, possible only when we succumb to dramatic illusion and identify ourselves with the characters, is not a desirable experience. When we are thoroughly purged, there is no longer any necessity to evaluate a situation realistically or take action against the evils we have witnessed. The epic style must "awaken his [the playgoer's] energy" with its demonstration, no matter how quizzical (and Brecht is often whimsical rather than dutifully didactic) and must require decisions of him. This the production will do by distancing dramatic experience and breaking the hypnotic spell that realistists and symbolists alike cast upon their audience. By bringing into the drama such devices as choral commentary, song, and narration, Brecht intends to achieve a distancing and spell-breaking, "alienating" effect. These interruptions of the action are expected to awaken the spectator just as he is set-

tling down comfortably in his seat to enjoy the story and lose himself in an emotional narcosis.

No one, then, has gone as far as Brecht in banishing Aristotelian pity, terror, catharsis, unity, and illusion as paramount dramatic values. He prides himself upon reflecting the scientific and analytical spirit of modern society, as well as the specially materialistic dialectic of Marxism. From this orientation he derives his "modernity" as well as his challenge to a theatre which no matter how realistic in details, no matter how attached to verisimilitude, remains wedded to eighteenth-century "sentimentalism" *á la* Diderot and Steele so long as it fails to utilize the demonstration techniques of the mass-communication media or of the "living newspaper" form introduced by the Federal Theatre of the nineteen-thirties—a form that owes something to Brecht's experiments with the *Lehrstücke*. It may be maintained, indeed, that generally the contemporary theatre is pseudo-realistic rather than realistic, and too rarely supplies the alternative of imagination and poetry. By itself this alternative would be "pre-modern" and unsatisfactory to Brecht, although he has supplied more genuine poetry himself than most contemporary playwrights are capable of writing. Nothing, indeed, is more remarkable in Brecht's career than that he should have been able to satisfy two contemporary needs at the same time—to extend realism and invigorate it, on the one hand, and to promote a theatre of imagination and poetry on the other hand. Imaginative drama and realistic drama are supposed to be the opposite poles of theatrical art. Brecht has resolved the major dichotomy of the modern stage in his own work and has proved that it need not exist.[7]

As an illustration, we may consider a simple play, *The Private Life of the Master Race*. Here we follow the travels of a German Panzer tank across Europe, from the time when it participates in Hitler's early victories up to the time when it bogs down in Russia and faces defeat. The epic pattern appears in the extensive sequence of episodes, each dealing with a different soldier who was impressed into the service of the military machine and ultimately found himself a member of the tank division: an "Aryan" physician who had had a Jewish wife, a man who had been spied upon by his own child (or so he feared) a disgruntled worker, and so on. The play as a whole constitutes a vivid picture of how an entire nation was enslaved by fear, espionage, "Aryanization" of the professions, and subversion of the law. Considerable suspense is built up in some of the individual episodes, but Brecht deliberately writes a discontinuous text unified only by the theme, the device of the Panzer crew weaving through the drama, and the formal pattern. The suspense ends with each episode, and the story of each section is not continued into the next scene, since suspense must be avoided, according to Brecht, lest it engross the spectator too thoroughly and hypnotize him.

[7] T. S. Eliot made an attempt to resolve the contradiction between realistic and poetic art in *The Cocktail Party*, but only by eroding the boundaries between reality and fantasy, by functioning as a Symbolist; and Symbolism is fundamentally a nineteenth century *fin de siècle* phenomenon. Christopher Fry tried to effect a resolution in *A Sleep of Prisoners* by resorting to a conventional dream technique that goes back to the Middle Ages. Brecht would probably dismiss such efforts as obscurantist. In one way or another an attempt at a synthesis has been made ever since the advent of modern theatre—by Ibsen in his last plays, Strindberg (in *There are Crimes and Crimes*, for example), Chekhov, Synge, O'Casey, Lorca (in *The House of Bernarda Alba*), and others—generally, however, by eliminating the boundaries between prose and formal poetry. Brecht keeps his prose and poetry distinct, as he must, indeed, if he is to remain true to is objective of avoiding any sort of magic of realistic illusion or of symbolism.

Some of the scenes, such as *The Jewish Wife* and *The Informer*, are admirably realistic. But the work as a whole is stylized and theatrical. It alternates between little dramas and lyric passages consisting of the singing of the Panzer troops and a commentary roaring out of the darkness. Signs and slogans are flashed before us at the beginning of each scene, the scenery is skeletal, and the sound of the Panzer rolling along serves as a prelude to each vignette. The effect is terrifying, and emotions are stirred in different segments of the drama. Yet the overall impression is that of a vivid demonstration of a social situation; the play is a lesson in the strategy of power and terror. It is not merely history—in the sense of a report on past events—but an analysis intended to sharpen our sense of reality and our faculties for acting our part in a vital situation or avoiding a similar fate. The play possesses poetic power, but not of the kind that dissolves our awareness of facts, policies, and procedures. The poetic parts of the play separate the dramatized events and project or essentialize experience. Nor are we allowed to feel sorry for anyone or to identify ourselves with anyone for any length of time; after fifteen minutes at the most, we are carried to the next point, the next demonstration. Brecht called this work a documentary play. A document it is, although not in the pedestrian sense of the term. *The Private Life of the Master Race* is a document with wings.

Not the least attractive feature of Brecht's work, indeed, is the evident tension set up between poet and scientist, fabulist and social realist, the man of feeling and the social thinker who writes with detachment. We sense that the artist has forced his way through a maze of difficulties; he has overcome the resistance of the grain of the wood or the hardness of the marble or bronze. His writing, moreover, indicates that Brecht is not actually proposing to adulterate the drama or reduce it to factual writing. His work suggests that even if the theatre should heed Brecht, the "epic" dramatic style as envisioned by him should prevail, it could remain art rather than mere documentation, and literature rather than merely another variant of educational "visual aid" programs.

The Brechtian technique and idea, as noted earlier, have indeed found some equivalents even in America, where he has never had a successful professional production.[8] The "epic style" crops up in many quarters without either critics or playgoers being aware of it. Brecht's influence, then, continues to radiate. Mathematics has gone beyond Euclid, physics beyond Newton, medicine beyond Andreas Vesalius and Lister. In Brecht's work[9] as a playwright, stage di-

[8] See Paul Green's anti-war play of the 1930's, *Johnny Johnson;* the Lerner and Weill chronicle of marriage in American history, *Love Life;* the "living newspapers" *Power, One-Third of a Nation, Spirochete,* $E = Mc_2$; Green's dramatization of Richard Wright's *Native Son;* Blitzstein's *The Cradle Will Rock.* I do not, of course, mean that these are simply imitations of Brecht's work.

[9] Brecht has presented his theories in a number of essays. Among these, the most accessible résumé is *The Alienation Effect*, translated by Eric Bentley, in *Actors on Acting*, ed. by Toby Cole and Helen Krich Chinoy (Crown Publishers, New York), pp. 281-285. Previously published in *Theatre Arts*, XXXIII (January 1949), 38-40, under the title *A New Technique of Acting*. This essay includes a significant definition of the purpose that underlies the "alienation principle" in acting. "Since he [the actor] does not identify himself with the man he presents, he can see him from a particular, chosen standpoint, can reveal his opinion of him, and bring the spectator, who also was not invited to identify himself with the character, to criticize him." (Page 284.) This approach achieves the "historification of everyday life" that Brecht considers the main feature of his epic theatre.

This essay should be compared with the essay by another epic director, Edwin Piscator, *Objective Writing, op. cit.*, 285-291. Unlike Brecht, Piscator has not written original plays, although he has collaborated in adapting novels such as *The Good Soldier Schweik* and *An*

rector, and critic, the drama is moving beyond Aristotle, and without annihilating artistic values either in playwriting or in stage production. The possibilities of argument concerning the merits of his plays and theories are large, but the stalemate in contemporary theatre justifies at least enough interest in this non-Aristotelian approach to further inquiry into its possibilities and encourage thoroughly American experimentation with epic realism.

American Tragedy. As stage director in Germany, Piscator even demonstrated the possibility of using "epic" staging for romantic, expressionistic, and naturalistic plays such as Schiller's *The Robbers*, Toller's *Hoppla, wir tanzen*, Gorky's *The Lower Depths*, and *What Price Glory?* Between 1940 and 1950, Piscator also demonstrated the "epic" style of production in New York, at the "Studio Theatre" of the New School and at the President Theatre. His application of the epic style to *King Lear*, with Sam Jaffe in the title role, was singularly unsuccessful. But a moderate epic staging of Sartre's *The Flies* by Paul Ransom under Piscator's supervision proved extraordinarily effective; and a production of Robert Penn Warren's *All the King's Men*, the play Warren wrote before writing his Pulitzer Prize novel, was highly provocative if rather inconclusive.

Two other illuminating essays by Brecht available in English are: 1) *A Model for Epic Theatre*, translated by Eric Bentley, in *The Sewanee Review* (Summer 1949), in which Brecht describes his theory of acting-technique; and 2) *A Little Organum for the Theatre*, translated by Beatrice Gottlieb, in *Accent* (Winter 1951), 13-40, in which Brecht elaborates an esthetics for our "scientific age." The *Organum* is not always easy to follow, but it is stimulating.

The best expositions of Brecht's plays and theories in English by someone else are by Eric Bentley in *The Playwright as Thinker* (Reynal and Hitchcock, 1946) pp. 250-72, *The Private Life of the Master Race* (New Directions, 1944), pp. 117-186, and "German Stagecraft Today" in *Kenyon Review*, XI (Autumn 1949), 630-648.

COMMENTARIES

THE KINDS OF TRAGEDY

XIX.

There are four *kinds* of Tragedy, deducible from so many *parts*, which have been mentioned. One kind is the COMPLICATED; where all depends on *revolution* and *discovery:* another is the DISASTROUS, such as those on the subject of *Ajax* or *Ixion:* another, the MORAL, as the *Phthiotides*, and the *Peleus:* and, fourthly, the SIMPLE, such as the *Phorcides*, the *Prometheus*, and all those Tragedies, the scene of which is laid in the infernal regions.

It should be the Poet's aim to make himself master of all these manners; of as many of them, at least, as possible, and those the best: especially, considering the captious criticism, to which, in these days, he is exposed. For, the public, having now seen different Poets excel in each of these different kinds, expect every *single* poet to unite in himself, and to surpass, the peculiar excellences of them *all*.

One Tragedy may justly be considered as the same with another, or different, not according as the subjects, but, rather, according as the complication and development, are the same or different.—Many Poets, when they have *complicated* well, *develop* badly. They should endeavour to deserve equal applause in both.

XX.

We must also be attentive to what has been often mentioned, and not construct a *Tragedy* upon an *Epic* plan. By an Epic plan, I mean, a fable composed of *many fables;* as if any one, for instance, should take the entire fable of the ILIAD for the subject of a Tragedy. In the Epic Poem, the length of the whole admits of a proper magnitude in the parts; but in the drama, the effect of such a plan is far different from what is expected. . . .

—Aristotle, *De Poetica*. Translated as *Aristotle's Treatise on Poetry* by Thomas Twining, second edition by Daniel Twining. (London, 1812), pp. 155-157.

THE INTERPRETATION OF POETRY

John G. Neihardt

WHEN I began my apprenticeship as a verse-smith nearly sixty years ago, poetry seemed to me a fanciful way of writing down what one had thought and felt. With the growth of time it became, more and more, an indispensable means of sharing one's sense of wonder in this mysterious world of our brief adventuring. And now I find that it has come to be, with due allowance for human frailty, a way of living with reference to levels of awareness well above that stratum of consciousness in which the materialistic superstition may root and flourish. It is with such expanded or heightened states that one is concerned in the writing and reciting of poetry.

Some years ago, after an evening's reading, one listener came from the audience to ask the question, "Can you tell me why you recite poetry as you do?" There was too much involved in the question, and I gave an evasive answer to the effect that the compelling impulse involved, if not the reason, must have been known to all poets from the beginning—and obeyed with varying degrees of success.

It is the nature and function of poetry that must determine the method of its utterance. Essential poetry, distinguished from the art, is not to be contrasted with prose, but with science. Poetry is a mode of understanding, as science is a mode of knowing; and the two modes, flowing together, complete the circle of our human reality. The difference is not unlike that between wisdom and knowledge, truth and fact, spiritual and so-called physical concepts, the emergent overall meaning of a pattern of knowing and the details of the knowing.

By way of illustration I have given the following fable to one of my classes. A long, long while ago, before the arts had come into being, lived two boys, A and B, and they were great pals, seeing eye to eye in all matters. They agreed about everything, including girls, whom they still regarded as nuisances to be scorned and avoided; for the inevitable miracle had not yet occurred for them. But one day something happened to B that had never happened before. He saw Mary Jones, and somehow, in a catch of the breath, perhaps, the whole world became strangely beautiful and tingling with wonder. For B saw something vastly more than pig-tails, tilted nose, and freckles; more even than the tremulously winsome smile, the timid, tender eyes. Though he could not know it, he had seen a timeless vision of essential Woman as she was and is and shall be, the sweetheart, wife, and mother of the race; and it is in no self-bound sense-state of consciousness that such visions can be seen. It was truly a miraculous moment for B, life-changing and humanizing; for it involved the loss of self in a luminous awareness of larger relations previously unsuspected. Many causes other than "falling in love" produce such moments of illumination; but no doubt love, in its ultimate meaning as self-loss in the sense of some harmo-

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nious whole, is always fundamental. It was a moment similar in quality that Homer celebrated in the magic line, "When out of heaven breaketh the infinite air, and all stars are seen, and the shepherd's heart is glad."

Doubtless everyone experiences, with widely varying degrees of scope and intensity, such moments of expanded awareness; and the poet appeals largely to the submerged memories of such moments.

We are gregarious beings and our values are social. B had great news indeed, and he must share it with his pal. Rushing to A, he began *telling* about Mary Jones and how beautiful she was —surely the most beautiful thing in all the world! With growing amazement A listened patiently, and when the other paused out of breath, he remarked, "You must be out of your senses! That girl is as homely as a mud fence!"

Truly, B *was* out of his senses, in a manner as yet unknown to either; and perhaps we are not far from the major source of worldly woe when we admit that both were right—and wrong. What B did not understand was that the glorious news he strove to communicate was not in the nature of information to be shared by factual statement. It was an experience in a heightened state of awareness; and since our language was developed for utilitarian purposes, he had no adequate medium of expression; for the more comprehensive language of the arts had not yet been invented. Had he been master of the Art of Song, for instance, he might have sung of Mary in such a way as to *induce* in the consciousness of A the appropriate mood and state of awareness in which the experience could occur, and in which alone A could receive the news of such experience. A was merely a naive materialist; perhaps he became the first advocate of Naturalism in literature!

With acknowledgements to Plato, we may give another extreme illustration of the idea considered here. We may fancy the great mass of mankind as living in a valley entirely surrounded by lofty mountains. Being so long forced to act as though there were nothing beyond the mountains, most men, perhaps, believe there is nothing "real" beyond the valley. This is their effective belief, the one upon which they habitually act. Their religion teaches them that there is a perfect world beyond the mountains, and that those people who are consistently good in the traditional sense of the valley will die into that perfect world. But meanwhile the mountains appear to be impassable, and no one "in his senses" strives to climb them.

But as far back as valley records reach, and farther, no doubt, there have been those who were not sound sleepers, as "practical" valley men should be. Some of these became notorious sleepwalkers; and, in ways unknown, perhaps even to themselves, managed to ascend the steeps about the valley while others were deep in slumber. No one saw them go or come, for it is a distinguishing characteristic of valley people to sleep a heavy sleep. And when the somnambulist himself undertook to tell what he had seen below him under the stars and moon, he himself may not have known it from the stuff of dreams. One of these may have viewed the valley from only a moderate height; but even from that vantage point the aspect of familiar things is greatly changed and new relations are perceived—relations that may throw a strange light upon one's thought about one's neighbor. Another may have ascended much farther, and from that high point may have seen

the whole valley at a glance; and things once big may have grown little, and many things may have merged, and much that had seemed to matter greatly, may have ceased to matter. Now and then, one may have stood for a timeless moment upon a swimming peak and beheld the valley as a tiny pool of shadow in a vast of starlight, as though he had peered upon an outer world.

Each of these "dreamers" finds trouble in telling what men call his dream, for valley parlance is limited to valley concepts. Accordingly, through the ages, these sleep-walkers have developed languages and techniques whereby they may re-create in the minds of valley men some awareness of the vision from the height; and this they cannot do at all unless they can reproduce something of the mood, which is essential to the seeing. Some strive with color, some with visual form, and some by the weaving of sounds into enchanting patterns. Others use words in ways unknown to valley speech, creating a rhythmic flow of pictures in the mind of him who hears. And this latter way, the way of poetry, is more suggestion than telling, more singing than speech; if more of it were telling, less would be told. Always the effect of the message communicated by the art is to emphasize the larger relations, to merge the heedful self in some sense of harmonious wholeness. At this point we may note how Art blends, by imperceptible degrees, into Ethics; while in the realm of its origin in consciousness, it is lost in essential Religion.

This valley picture, exaggerated for the purpose of illustration, is based upon the assumption of a sharp dividing line between the artist and the dwellers in the valley. No such sharp line exists, for consciousness is expansive and man is the artist animal.

The hyperbolic statement that "we are all islands shouting to each other across seas of misunderstanding" contains vital meaning. And this is not surprising in view of the conventional, unconsidered assumption that there is one valid state of consciousness in which all things may be considered. If the assumption were correct, then physical science and commonsense would be all-sufficing, and we could dispense with the arts. The poetic process is not only the essence of all the arts, but of harmonious living also. If, as men have often remarked, this life is rather a disappointing predicament, may it not seem so because we strive to make a livable whole out of a fragment?

The literary form called poetry, as distinguished from prose on its characteristic level, is a complex device for communicating and sharing human experience growing out of an expanded awareness, a means whereby men may share with each other the ancient but never old news of an immaterial world that interpenetrates, and can glorify with meaning, the world of sense. Prose may serve as a limited medium for poetic expression, but when it does so, it utilizes devices of the poetic art. Characteristically, prose *tells;* poetry, as an art form, *suggests.* In its purest lyrical form, it may tell almost nothing, *inducing* an emotional mood packed with unstatable meaning. It may do this by various means: by appeal to submerged memory; by the use of symbols and words charged with overtones by human experience; by rhythm, with or without rhyme; by tone; by the relationing of vowel and consonant sounds and by onomatopoeic effects; by timed and measured changes in the breathing lengths between caesuras. In view of such means of expression the art of poetry is clearly a vocal art, as truly so as

is singing, though differing in degree. It was thus in the beginning, when poets first chanted what they could not wholly tell. It still is true, however the printed page may have persuaded us to think otherwise.

It is commonly said that people do not like poetry. The statement means no more than that relatively few people can *hear* poetry when they read it silently, just as relatively few musicians can feel the full impact of a composition by merely scanning the score. As a result, the very devices whereby the poetic impulse functions are likely to seem no more than impertinent obstructions to clarity of *statement*. Hundreds of audiences have convinced me that people anywhere readily respond to poetry when they hear it approximately as it was conceived. Significantly perhaps, in view of the hypnotic function of rhythm and rhyme, tone and timing, the larger the audience the more notable is the response; for in the larger group the individual more readily loses himself in the growing general mood; and the function of poetry is to release the self in a wider awareness. I suspect that more than this may be involved—perhaps a cumulative spiritual power in the fused audience, greatly transcending that of the poet, as though he were only a catalytic agent. It is a glorious moment when this merging is felt, as though the people, and the poet as one of them, had briefly "lost their little dreams and wakened all together."

I have observed that poetry is a vocal art, and always from the beginning in my boyhood I have read my verse aloud as I was writing it; read it over and over and over until the conception seemed to come alive as sound and movement. If I felt that I was being overheard by some of the family, I would either continue under my breath, or go out for a walk in our pasture where no one could hear. In the purer form of the lyric, sometimes the creative process began with a growing sense of rhythm and tone associated with a still nebulous concept bearing upon some thrill of experience. This might go on for days before words appropriate to the tone of the mood began to emerge with the clarifying concept. There is one lyric in my system that has remained in the initial stages of that process for thirty years. I hope it may come through; but if it does not, it will still be the best poem I never wrote!

By the same process, differing in degree, my narrative sequence, *A Cycle of the West*, grew through twenty-nine years. Always in the mornings I would read aloud the last hundred lines or so, in order to recapture the unifying tone of the creative mood of the whole. Narrative poetry *must* tell much as well as suggest. Since it deals with the concrete sense-world flowing in time, its lower levels are raised above informative speech largely by the mood-creating, rhythmic sound of it. Out of these lower levels, in line or passage, breaks the momentary illumination of the lyric. In my *Song of Jed Smith* occurs a line that suggests a related meaning here. Three trappers are camped at night beside a noisy little creek, and they are recalling dead friends and better days. In one of their silences the bicker of the nearby creek seems loud, but a mile or two away the deep-toned, phasic moaning of the current in the canyon of Green River fills the hollow vast of night.

> Time troubling and Eternity intoning
> The Never and Forever that are one.

My lyric, "Hymn Before Birth," when read as conceived, serves to illustrate most of the vocal devices to which I have referred. Perhaps more obvious

examples can be found in my "Prairie Storm Rune," as, for instance, in the first stanza concerned with the dragged-out expectancy of the breathless silence before the storm is even heard far off. The breathing lengths are purposely stretched out and the tone is in keeping with the monotony of the brooding day. Later when the evolving storm is first heard under the horizon where the black cloud with a regular formation begins to mount slowly, the lines run thus:

> What mean yon cries
> where the flat world dies
> In hazy rotundity—
> Tumult a-swoon, silence a-croon,
> Lapped in profundity—
> Bane or boon, or only the drone
> of a fever rune?

This is read in a tone consonant with the meaning, with a sustained legato movement. One dwells abnormally on the vowel sounds. The word *dies* is prolonged until it merges slowly into the next line without a break. The second syllable of *rotundity* is held overlong before it dies into the last two syllables slowly uttered. It is the same with the word *profundity*. When zigzag lightning begins to slash the blue-black rising mass, the movement of the lightning is felt and suggested:

—Dizzily, vividly, gaudily, lividly—

Throughout these remarks, for obvious reasons, I have offered only extreme examples; but the principles involved are essentially the same on any level of poetic utterance. An art cannot be made scientific, and I have undertaken to suggest more than I have stated. My *Poetic Values*, published in 1925, gives a much broader background than I could manage here. It is still available in libraries and may be run down as a collector's item.

I may add the oblique, but surely not irrelevant, observation that something profound in the nature of things underlies the fact that birds sing, that natural sounds tend to be phasic, that the chant is native to the religious mood, that the voice of intense pain grows lyrical, that the mourning of an Indian woman approximates singing, that happy children make up little songs, that a lonely dog intones his woe. The list could be lengthened immeasurably. May it not be that we only echo fragments of a cosmic harmony with which we long to merge? I don't doubt it.

COMMENTARIES

THE POET'S NATURE

> Taking up the subject, then, upon general grounds, I ask, what is meant by the word Poet? What is a Poet? To whom does he address himself? And what language is to be expected from him? He is a man speaking to men: a man, it is true, endued with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind; a man pleased with his own passions and volitions, and who rejoices more than other men in the spirit of life that is in him; delighting to contemplate similar volitions and passions as manifested in the goings-on of the Universe, and habitually impelled to create them where he does not find them. . . .—William Wordsworth, "Observations Prefixed to the Second Edition of Several of the Foregoing Poems, Published, with an Additional Volume, under the Title of 'Lyrical Ballads,' and Note on Poetical Diction," *The Complete Works of William Wordsworth*. (Philadelphia: James Kay, Jun. and Brother, 1839), p. 500.

THE FORUM

PROBLEMS OF STYLE

One of the vexations of a professor who wishes to maintain amateur standing as an editor is that of style: i.e., the preserving of a reasonable degree of consistency in citation, punctuation, format, and usage generally. Prior to 1951 each editor of *QJS* established a style sheet to be effective during his tenure as editor. From time to time a brief style sheet was published in *QJS*. The latest of these (now superseded) appeared in February, 1948.[1]

Happily for the present editor and staff their duties began just as *The MLA Style Sheet*[2] was being brought to completion. A special committee of the staff recommended that in spite of a few differences between our view of desirable practices and the usages recommended by *The MLA Style Sheet*, we choose *The MLA Style Sheet* without exception. Certainly the experience of the past year has demonstrated the advantages of using a uniform style.[3] For the years 1952 and 1953, at least, *QJS* will continue to use *The MLA Style Sheet* as first guide to practice wherever it applies.

The MLA Style Sheet is a great help, but it does not solve all problems. Since it is designed primarily for scholarly writing and publication in the modern languages and literatures, it must leave us at least partly to our own devices in the preparation of materials concerning, for example, speech correction and the theatre. All journals, including *QJS*, have some special problems that no general style sheet should be expected to cover. Perhaps no complete style sheet could be really useful: its bulk would destroy its usefulness.

Next to *The MLA Style Sheet* on the editor's shelf is *A Manual of Style*, published in many editions by the University of Chicago Press.[4] On the same shelf are *A Dictionary of Modern English Usage*,[5] *The Reader Over Your Shoulder*,[6] and the latest directory of the Speech Association of America.[7] Another useful guide is the deskbook of the School of Journalism of the University of Missouri.[8] Sometimes refer-

[1] "Guide for Contributors to *The Quarterly Journal of Speech*," *QJS*, XXXIV (February 1948), 92-94.

[2] William Riley Parker, comp., *The MLA Style Sheet* (New York: The Modern Language Association of America, 1951), pp. 32. A copy of the uniform style sheet can be obtained for 10c from the Treasurer of the Modern Language Association, 100 Washington Square, East, New York 3, N. Y. Anyone preparing a manuscript for *QJS* will save much time and trouble by following the style sheet.

[3] Among the forty-six journals that have adopted *The MLA Style Sheet* without exception are the following: *American Historical Review, American Scholar, Educational Theatre Journal, Journal of English and Germanic Philology, Journal of the History of Ideas, Modern Language Notes, New York History, Papers of the Bibliographical Society of America*, and *Western Humanities Review*. In addition, thirty-two other journals have adopted *The MLA Style Sheet* with certain exceptions.

[4] *Manual of Style, Containing Typographical Rules Governing the Publications of the University of Chicago Together with Specimens of Type Used at the University of Chicago Press*. 10th ed. (Chicago: The University of Chicago Press, 1937), pp. ix+394.

[5] H. W. Fowler, *A Dictionary of Modern English Usage* (New York: Oxford University Press, 1944), pp. viii+742.

[6] Robert Graves and Alan Hodge, *The Reader Over Your Shoulder: A Handbook for Writers of English Prose* (New York: The Macmillan Company, 1943), pp. 446.

[7] *1951 Directory of the Speech Association of America* (Columbia, Missouri: Speech Association of America, 1951), pp. 535.

[8] "Deskbook of the School of Journalism: Seventeenth Edition," Rev. by Robert M. Neal, *The University of Missouri Bulletin*, LI, No. 28, Journalism Series No. 120 (October 1, 1950), pp. 48.

ence is made to the manuals of some of the leading publishers.[9]

For spelling, syllabication, and a host of other uses, our standard reference is *Webster's New International Dictionary*.[10]

With all his style sheets, style books, and standard references, the editor occasionally meets a problem apparently covered by no ruling—or by a multiplicity of rulings that give no comfort. The editor must then seek to determine whether a practice has been established by previous editors or set a practice for himself. One of the most useful of our style sheets is thus the editor's own private guide to practice in matters not satisfactorily covered anywhere else.

Another problem is whether to maintain a tight or a loose style. A tight style presumably requires every contributor to conform strictly to the style sheet, the reference books, or even the whims, prejudices, and vagaries of the editor. A loose style tolerates a degree of deviation from the standard practice. The present editor and staff are inclined toward a loose style. A contributor who marks his manuscript *Not to be Edited* is thus likely to have his wishes respected by *QJS* if his writing is economical and clear and if he obviously has some reason to believe his article outside the usual scope of the copy editor. He is likely to have his wishes disrespected or his manuscript returned, however, if his writing is slovenly or his dislike of the editor's pencil appears to be merely an eccentricity. But the choice here is apart from the basic decision to choose a style sheet. One must have a practice in order to permit departure from it. We believe *The MLA Style Sheet* to be most helpful, and we hope that succeeding editors of *QJS* will choose to adopt it and thus to maintain unanimity among many journals as well as a continuity of style which has not heretofore marked the pages of *QJS*. Indeed, we share the view of the Executive Council of the Modern Language Association as expressed in the following resolution:

> The degree of uniformity discovered and, in part, achieved by this cooperative enterprise is as gratifying as it is surprising. We now earnestly hope that *The MLA Style Sheet* will be widely, even universally, used in the fields of the modern languages and literatures, that it will be carefully studied by every practicing scholar, and that graduate students will be instructed early to follow its practical recommendations. There is no longer any excuse for teaching future scholars one way to prepare term papers and theses when there is clearly another, different way in which, eventually, they must prepare manuscripts for publication.

Unfortunately, future scholars are not the only ones who are careless in the preparation of manuscripts. Much precious time of scholars and editors would be saved if all those who submit manuscripts would prepare them consistently according to the approved style sheet. In spite of the most careful editing, an error in copy may sometimes persist to the galley, to the page proof, or even to publication.

Those who submit manuscripts for publication should assist themselves and their editors by reading, checking, and proofreading their work and by following the old injunction: Edit copy, not proof.

B. A.

[9] *Author's Manual* (New York: Harper & Brothers, 1950), pp. vii+38. *Suggestions to McGraw-Hill Authors: Details of Manuscript Preparation, Typography, Proofreading, and Other Matters Involved in the Production of Manuscripts and Books* (New York: McGraw-Hill Book Company, Inc., 1935), pp. 35. *The Authors' Book* (New York: The Macmillan Company, 1944), pp. viii+102.

[10] William Allan Neilson, Editor-in-Chief, *Webster's New International Dictionary of the English Language*, 2nd ed., unabridged (Springfield, Massachusetts: G. & C. Merriam Company, 1940), pp. civ+3210.

NEW BOOKS IN REVIEW

EARNEST BRANDENBURG, *Editor*

BERNARD SHAW AND HIS CRITICS: 1946-1951

E. J. West

My admittedly incomplete and inadequate bibliography contains upwards of 650 entries since Shaw's ninetieth birthday in July of 1946; about 175 of these have appeared since his death on November 2, 1950. Obviously I cannot give a summary of over 600 pieces of Shaviana; I must content myself with brief mention of the more important books and articles.

The 1946 *Festschrift, G.B.S. 90*, was less platitudinous and bromidic than might have been pardonable; sincere and sympathetic, but in the main apparently hastily written, the twenty-seven contributions rightly suggested the encyclopaedic range of Shaw's interests and knowledge, and rightly emphasized his dominant interests as drama and theatre in varied forms; but no definitive essay on any of the multiple Shaws was provided, and several of the important ones were ignored: Shaw the novelist and Shaw the dramatic critic most notably. Of the many American tributes, the best were Maxwell Anderson's speech at the birthday dinner in New York, "St. Bernard," and John Gassner's review-article in the *Forum* for September, 1946, which was important for recognizing Shaw's influence on American playwrights. Katherine Haynes Gatch's "The Real Sorrows of Great Men," *College English*, February, 1947, dealt with a too-little realized phase of Shaw's work, his "Sense of Tragedy."

In 1947 came Eric Bentley's volume, to date the soundest and sanest of the critical studies of Shaw. Bentley achieves considerable multi-dimensional solidity and maintains throughout an admirable balance of appreciation, authority, and detachment. Having discovered that the typical Shavian formula is Kirkegaard's Both/And rather than the average man's Either/Or; that the typical Shavian thinking even in realms of the abstract is non-abstract, particular, and concrete; that the typical Shavian statement is "slanted" toward immediate—or dramatic—effectiveness and not toward cold objectivity, he reconciles without self-befuddlement the thinking of Shaw the political economist and Shaw the vital economist, and subordinates that thinking to the intuitive and eruptive creations of Shaw the theatre artist. Accepting the fact that Shaw the philosopher, interested in area and in statement, is less than Shaw the poet, interested in depth and in intuitive understanding of human character, Bentley notes the fine dramatic and human psychology of Shaw's characters, the essentially theatrical structure of the better plays, the tremendously vital and eloquent dramatic force and rightness of the dialogue. His shrewd but too-brief analyses of such works as *The Devil's Disciple*, *Pygmalion*, and *Heartbreak House*, and his frequent canny *aperçus*,

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such as the highly suggestive noting of the moving trance-scene of Mrs. George in *Getting Married* as a sort of experiment toward the haunting atmosphere of *Heartbreak House,* are admirable. Bentley's analysis of the plays at large or in detail was equalled before 1951 in shrewdness and depth only in occasional criticism, notably by Arthur Mizener in his penetrative demonstration that *Saint Joan* and *Heartbreak House* combine the finest qualities of the well-made play and of the poetic drama in an English Institute lecture in 1949. Some valuable comments on the plays by Shaw himself were recorded by Paul Green in "G.B.S. the Mystic," *Tomorrow,* August, 1949.

But most volumes on Shaw since 1947 have been what Shaw himself declared Chesterton's 1909 book to be, "quite misleading." Happily no one has attempted to supersede Hesketh Pearson's largely pilfered but lively *Full-Length Portrait* of 1942, although all good Shavians shuddered at the announcement from Chapel Hill just before Shaw's death that Archibald Henderson threatens us with a multi-volumed centennial biography in 1956. Stephen Winsten had done good yeoman service in gathering the tributes for *G.B.S. 90;* he should have let that service stand. But in 1948 he published his *Days with Bernard Shaw,* a sly, calculated, ill-humored, and most unhumorous book, in general happily and heartily damned by all who knew Bernard Shaw in person or through his works, including Robert Emmett Sherwood, Shaw himself, and, strange company, me (*QJS,* October, 1949). Shaw complained of Winsten's "confounded book": "He has no sense of comedy, and is out of his element in Shawland." In 1949 Winsten produced a chaotic and jumbled volume of selections, *The Quintessence of G.B.S.,* which might have been more aptly called *Hodge-Podge Made of Wit and Wisdom.*

One reviewer greeted William Irvine's *The Universe of G.B.S.,* 1949, as "a ponderous and a trifle lopsided book." My agreement with this opinion is expressed at length in a review in *Arizona Quarterly,* Autumn, 1950. Irvine's book has, however, many virtues and varied values, and will surely become required reading, with Pearson's, Bentley's, Ward's, and MacCarthy's, for those who would know about Shaw from other sources than his own writings. And it is a book about Bernard Shaw, not about William Irvine. But Maurice Colbourne's *The Real Bernard Shaw,* 1949, I have reviewed (*ETJ,* March, 1951) as a book primarily about its author. Suspect as a critic on several points, lacking a real sense of comedy, Colbourne too is out of place in Shawland, as is C. E. M. Joad, who, after years of praise of Shaw, in 1949 was led by some sort of inferiority complex deliberately to write an "intensely" and "eccentrically individual" book of renunciation. Aside from some accounts of pleasant personal reminiscences of Shaw as public speaker and as reader, and an extended analysis of Shavian style, unfortunately illustrated by not a single *dramatic* line or speech, Joad's *Shaw* is a belligerent book about himself, climaxing in a longish chapter called "Differences and Deviations"—between Joad and Shaw, of course, in what Joad cumbersomely and coyly calls B.C. and M.C., Body Consciousness and Mind Consciousness. Joad boasts that his chapter on the plays is not adequate, and argues that *Saint Joan* and *Heartbreak House* are not good plays because they are insufficiently didactic; that is, they are the worse for being essentially dramatic. Yet the reader with a sense of comedy may occasionally smile at

Joad's pugnacious attempts to persuade himself that he is "Better than Shaw."

Just before Shaw's death appeared Alick West's *A Good Man Fallen among Fabians* and Edmund Fuller's *George Bernard Shaw*. West's initially infuriating book is the most violent of Marxist attacks on Shaw for being a Both/And concrete moralist. Desertion from the revolutionary doctrines of Socialism to the meliorist doctrines of Fabianism, argues West, not only ruined Shaw as an artist, but filled his comedies with "peculiar underlying sadness, frustration, disgust, desperation, bitterness, and resignation," and the author himself with shame and a pervasive guilt-complex. To West, Sergius and Louka are the protagonists of *Arms and the Man* because they object selfishly and non-realistically to the *status quo* while Bluntshli pursues calmly and successfully his creator's Both/And realism; the lively farce *You Never Can Tell* is an actual *dance macabre* because Gloria is never allowed to get "up to her ears" in Socialism; Captain Brassbound is a great and tragic hero; Morell is the hero of *Candida* because he has a bust of Marx on his book-shelves; Dick Dudgeon is "a lonely Christ" suffering little children to come unto him; *Man and Superman* is a failure because Tanner is not a real Socialist and the Revolutionist's Handbook is not spoken from backstage during the play (!); *Heartbreak House* is a failure because no character preaches Socialism; and *Saint Joan* is a failure because it deals with Joan and not with "the people." Still the book possesses a sort of fascination for a reader with a perverted sense of humor, and a sort of deadly consistency of attitude. But its consistency seems incomplete in that West never mentions *Androcles and the Lion, The Apple Cart, On the Rocks,* or *Good King Charles*. Surely Fabianism must have permeated the structure of these particular distortions of the dramatist's original, right, artistic (equals Marxist?) conceptions?

The main difficulty with Edmund Fuller's volume is that although he promises to study the plays and admits that "the prefaces do *not* explain the plays," his actual procedure is to take up each play *and* its preface in turn. The inevitable soon happens: Fuller talks less and less about the plays and more and more about the prefaces. Hence there is little real study of Shaw the dramatic artist. A far sounder introduction is the brief critical biography published just before Shaw's death as a supplement to *The British Book News;* its author, A. C. Ward, has done an amazing job of compressing into fifty-six pages the main facts of Shaw's life, a summary of his multiple activities and careers, and a fine appreciation of his dramaturgy at large and of several of the separate plays. Ward's pamphlet must be ranked high in any Shaw bibliography for the beginner.

Shaw's death precipitated a flood of obituaries, epitaphs, and memoirs. With no pretense to completeness, I have compiled a list of some sixty, and the brief memorials continue to appear. The best of the lot, and an extremely moving one, is Eric Bentley's "Bernard Shaw Dead," in the January, 1951, *Theatre Arts;* the most provocative, Gerald Heard's "Memories of Shaw and Wells" in the February, 1951, *Tomorrow;* and indubitably the worst, Archibald Henderson's "Shaw's Stature" in the Spring, 1951, *Queen's Quarterly*. Henderson has always been monumentally dull on an exciting and provocative subject, but he here achieved the final inexcusable error for a mathematician; his powers of simple subtraction and addition deserted him and he was guilty of several inaccuracies concerning dates and age.

Two studies by Charles I. Glicksberg, "The Criticism of Bernard Shaw" in the January, 1951, *South Atlantic Quarterly*, and "Shaw the Novelist" in the Spring, 1951, *Prairie Schooner*, are worth reading. Glicksberg is on more familiar ground for him and is more sound in the second essay. A much better essay, "Shaw as Drama Critic," by John Gassner, appeared in the May, 1951, issue of *Theatre Arts*. Several good articles on Shaw's plays and theatre practice comprised the Bernard Shaw Numbers of *Britain To-day*, January, 1951, and *Drama*, Spring, 1951.

Hesketh Pearson published *G.B.S. A Postscript* before the end of the month in which Shaw died. One pictures him on the edge of his chair waiting for the news of Shaw's death. This volume I reviewed in these columns last April. Like Pearson's own autobiography, *Thinking It Over*, of 1938, it is a thoroughly offensive book. This judgment applies also to Blanche Patch's *Thirty Years with G.B.S.*, which at once vies with Winsten's *Days* for maliciousness and with Alick West's Marxist manifesto for unintentional funniness. This book is thoroughly disorganized even as compared with Winsten's; there is no order, chronological or otherwise, to the fifteen chapters, no sense of the relative importance of those who came into contact with Shaw during the thirty years, no realization or appreciation of the humor and the irony which she blankly recorded of the conversation and writing of the greatest man of his time. The final proof of both Shaw's tolerance and her own rhinoceros-hided insensitivity is her printing the letter he wrote in answer to her rage at his employing Dr. F. E. Loewenstein as official bibliographer. Shaw wrote in part:

> you have given me a jolt at last . . . you have transcribed every word I have written and you have seen nothing in them but a love of teasing; a form of cruelty which I specially abhor and have never practiced. . . . You are Shaw-proof; . . . It has been a great advantage to us both that you have been completely unaffected by my doctrine and my philosophy, and held your own against it, unswamped by my personality as all the Shavians have been. But it had one drawback. You have mistaken my philosophy for mere fun and malice. I am horrified and beg you to reconsider the malice.

Entirely missing the desperate irony here, Miss Patch writes, "Naturally I prize such a tribute from one who has had the tribute of all the world." Her last chapter, entitled "Himself," is filled with the malice which had so hurt the sensitive and humane Shaw, and she complacently concludes: "I am not a Shavian. I was never . . . swept away by his personality. I had my own life and my own interests which might for me be more important than the great man himself." Well!

It is a pleasure to close with mention of Desmond MacCarthy's *Shaw*, his collected criticisms of Shavian productions from the Court Theatre days of 1905 up through the forties. Unfortunately MacCarthy did not have the chance to criticize *all* the plays, but, aware from the beginning of Shaw's exact dramatic values and virtues, of his power of drawing essentially dramatic characters, and of composing plays for the stage rather than the closet, he proves himself the most consistently sound critic of Shaw in performance. The quality of his criticism may be suggested by a brief quotation:

> Inside Mr Shaw there plays perpetually a little fountain of irrational gaiety; I am inclined to think it is his distinguishing characteristic as a writer. I call this gaiety of spirit 'irrational' because it is quite unaffected by his conclusions or by events. . . . However black the views Mr Shaw may be expressing . . . the gaiety of his spirit has never altered or faltered. It is the most permanent element in his response to life. Being intellectually cautious to the point of scepticism myself, and unable to see sufficient evidence round me to support

the theory of 'the Life Force,' I am inclined to read his conversion to that religion as an attempt to rationalise this indomitable and fortunate temperamental peculiarity in himself; as though he had asked himself: 'Whence springs this gaiety and courage of mine which survives everything, if not from a deep intuition concerning the nature of things? How else could I, who care about the welfare of humanity, enjoy this gay freedom of the spirit while fighting its doubtful battles?'

This comment, written in 1917, inevitably reminds one of Shaw's own words in the preface to his fifty-first play, *Buoyant Billions:*

This is all I can write by way of preface to a trivial comedy which is the best I can do in my dotage. It is only a prefacette to a comedietta. Forgive it. At least it will not rub into you the miseries and sins of the recent wars, nor even of the next one. History will make little of them; and the sooner we forget them the better. I wonder how many people really prefer bogus war news and police news to smiling comedy with some hope in it? I do not. When they begin I switch off the wireless.

This engaging plea for tolerant forgiveness has unhappily made little impress upon his critics, most of whom are apparently embarrassed by the contemplation of their own pettiness when measured against the evolutionary creativeness of the most spacious triple thinker of our time. Out of their element, they have always protested against the basic sanity and the comedic elements of Shawland. Too many of them, like H. G. Wells, held a grudge against Shaw the more they realized his amazing tolerance and humanity. When Wells died in August of 1946, Shaw wrote a generous obituary called "The Man I Knew," a fine and even-tempered appreciation of the great contemporary who had tried so long to fight him publicly upon every occasion. But Wells left to his literary executors a scathing and truly nasty obituary for Shaw, to be published at the latter's death. It was published, and it pleased too many people who should have realized that it was *not* a picture of the man they knew. The best obituary on Shaw was that dictated to Pearson and published in the *Postscript*. A beautiful objective summary, it ended calmly and serenely:

Many of the Shavian suggestions that seemed subversively revolutionary or fantastic when he first put them forward are now commonplaces, though the old view of their author still persists long after its basis has dissolved. In any case they interest and are understood by few, whereas there is a relatively enormous publicity for his exploits as a playwright. How he will stand in future centuries cannot be foreseen. He himself was fond of saying that reputations that are not for an age but for all time mean world stagnation, and that the sooner he is forgotten the better. It remains to be seen whether the memory of the man who survived five reigns will survive fifty.

THE MEANING OF SHAKESPEARE. By Harold C. Goddard. Chicago: University of Chicago Press, 1951; pp. xii+691. $6.00.

This reinterpretation of Shakespeare may well be the most important book of Shakespearean criticism of this century. Avoiding historical considerations and petulantly brushing aside theatrical ones, Goddard asks what psychological and spiritual meanings the plays can have for us today. Studying all thirty-seven plays, he shows a Shakespeare more consistent, more subtle, and more deeply humane than has been presented before.

Hasty readers of Shakespeare have found him anti-Semitic because he shows a Shylock vengeful and cruel, anti-democratic because he shows mobs fickle and violent, imperialistic because he allows conquering princes to strut and crow. Here such readings are shown to be entirely wrong. Most readers and actors have followed the words without noticing how often actions contradict the words. Touchstone talks about manners, but his actions are very rude, in contrast to the simple good manners of Corin. Ulysses mouths long feudal platitudes about order, degree, and envy, then enviously schemes to upset order and degree. Hamlet advises the players to use temperance in playing their parts, then loses all restraint in acting his, himself pours poison in the ear of his uncle and is caught in his own trap. Just after running his rapier through Polonius he lectures his mother on letting blood get the better of judgment. Henry V is described by the chorus as an ideal king, and he repudiates the petty

intemperance and robbery of Falstaff only to become in action a bragging, vile-tempered, cruel butcher of prisoners and international thief of a throne, a complete follower of that "commodity" that Falconbridge had denounced in *King John*. Brutus opposes imperialism by force and becomes no better than the imperialist. Antonio, the merchant of Venice, hates Shylock for his love of money, and Portia cannot tell "which is the merchant, which is the Jew." Portia praises mercy, then fails to be merciful herself. Throughout Goddard shows that beneath the surface reading, a much deeper meaning can be found.

Goddard's most brilliant work is in relating the plays to each other and the subplots to the main plots. For instance, he traces the pattern of parents and children—Romeo failing to repudiate the benighted way of the parents as bravely as Juliet did; Hal repudiating his spiritual father, Falstaff, and falling back into the ways of violence, chicanery, robbery, and conscience-troubled nights of his own father: Hamlet, against his better feelings succumbing to the bloody demands of his all-too-martial father. In the later patterns from *Lear* to *Tempest* fathers are humbled and reconciled with children. He goes beyond the interpretations of imagery to show that the wit and byplay of the comic scenes throw light on the main plot. Thus Hamlet's playful camel, weasel, and whale become symbols of the three parts of the play—the heavy burden of the first two acts, the hot blood of the third, and the symbolic submerging of Hamlet, Laertes, and Ophelia under water—man's oldest symbol of the primitive unconscious. Even the gravediggers joke about water coming up to drown a man.

The occasional lack of balance, as in the starry-eyed worship of Desdemona and the narrow disapproval of the nurse and Mercutio, and the curious distrust of the theatre, is a negligible fault in what is a truly remarkable book that will constantly bring new understanding to the reader, the director, or the audience of Shakespeare.

GEORGE R. KERNODLE,
University of Tulsa

DRAMATIC CHARACTERIZATION IN PRINTED COMMENTARIES ON TERENCE 1473-1600. By Edwin W. Robbins. Illinois Studies in Language and Literature; Vol. XXXV, No. 4. Urbana, Illinois: University of Illinois Press, 1951; pp. 122. $3.00.

Terentian comedy by no means comprises the whole art of Renaissance comedy, even in the sixteenth century—in England there were the interludes and farces, the comic elements in mysteries and moralities, and there was the influence of Plautus—but Terence furnished the best models, and Donatus and the Terentian commentators studied by Robbins (with the addition of the rhetorical theory of Cicero, Quintilian, and Horace) furnished a workable and defendable *intellectual theory* of comedy: comic practice in the sixteenth century is enormously broader and more varied than Terence alone could inspire or account for. To answer the question, why did Terentian comedy monopolize the sixteenth-century discussion of comic theory? we must turn to M. T. Herrick's discussion:

> . . . the sixteenth-century critics may have liked Aristophanes and Plautus, but they distrusted them. . . . The later Roman poet, Terence, offered safer and more familiar ground upon which schoolmasters and critics could expatiate on art, on manners, and on morals. Furthermore, and here is the real reason, I suspect, for the dominant role of Terence, there was already at hand the great Terentian commentary of Donatus, the famous Roman grammarian and rhetorician, the tutor of St. Jerome. . . . Donatus had already worked out the main outlines of comic theory. . . . (*Comic Theory in the Sixteenth Century* [1950], p. 5.)

To assess what Terentian comedy meant to the sixteenth century, Dr. Robbins turns to the editorial commentary of editions of Terence; his principal purpose, "to examine the body of commentary appearing in editions of Terence printed before 1600 so as to determine what ideas were therein advanced on dramatic characterization." No attempt is made to draw parallels with the drama that this background is assumed to have influenced, for the author considers his study as providing a picture only of influences operating during the first stage of Renaissance imitation of the classics ("a thorough study of the original models in an endeavour to understand their several forms and absorb their spirit"); evaluation of the second stage, imitation in plays written in Latin and Greek, and of the third stage, translation of form and spirit into the vernacular, he believes must follow analysis of the first. His individual chapters cover the antecedents of Renaissance theories and sixteenth-century concepts of comedy, the doctrine of decorum, Terentian character types, individualization of

character, and interaction of plot and character. A bibliography is included, also an index.

A comparison of Robbins' study with Herrick's recent *Comic Theory* reveals how much more limited and specialized it is. To take one point: only in limited contexts does Robbins discuss the interrelationship of rhetoric and poetic (as in examining Cicero on decorum), whereas Herrick begins with a solid consideration of the place of rhetoric in poetics. By going to Herrick's evaluation (ch. v) we have a fuller and more mature judgment of the work of the sixteenth-century Terentian commentators.

No specialist in Renaissance drama can ignore this study; it earns a place beside the larger studies of Baldwin and Herrick, though it is scarcely to be recommended to the student. For the specialist it is a careful and accurate definition, with first-hand documentation, of dramatic characterization in the printed commentaries on Terence before 1600.

R. J. Schoeck,
Cornell University

FIFTY YEARS OF AMERICAN DRAMA: 1900-1950. By Alan S. Downer. Chicago: Henry Regnery Company, 1951; x+158. $2.50.

Professor Downer states in his preface that this book is not intended as a history but rather as an analysis of the American drama in its most productive years. This critical essay, written in a lively and witty style, traces the development of American playwrights from simple imitators of European models to creators of new meaningful dramatic forms. As a basic tenet of dramatic criticism, Professor Downer states that the purpose of the playwright "is to select details from the chaos of existence and arrange them into a pattern which can be comprehended by the spectator. The playwrights' reward is the satisfaction of creation, of arrangement; the spectators' reward is to become a more conscious man. The playwright who cannot or will not attempt this illumination denies his art and cheats the spectator." This principle is evident throughout the essay and it colors Professor Downer's argument that American drama has progressed since 1900 from a popular entertainment based upon sentimentality and empty theatricalism to a mature recognition of itself as a socially responsible force. Consequently, overemphasis is placed upon Philip Barry's *Hotel Universe* and *Here Come the Clowns*, and more popular plays which do not advance this thesis are omitted.

The discussion of American plays in regard to the particular styles of realism, naturalism, expressionism, and selective realism is one of the most illuminating in dramatic criticism. Without insulting the intelligence of the well informed, Professor Downer has provided sufficient detail concerning the plays he discusses to make his points clear to readers not acquainted with the dramas in question.

Charles W. Philhour,
University of Miami

A TREASURY OF THE THEATRE (FROM AESCHYLUS TO TURGENEV). Edited by John Gassner. (Revised Edition for Colleges). New York: Dryden Press, 1951; pp. 1120. $6.00.

It is good to have this new edition of the first volume of *A Treasury of the Theatre* bound similarly to the second volume. The two volumes together constitute an excellent basic text for a survey of world drama.

The nature of the introductions fits these collections somewhat more for the use of advanced students of literature than for the student beginning his study of the history of the theatre. In general, Mr. Gassner presupposes a rather wide literary and historical background —more, in fact, than is common in the undergraduate. Facts are fragmentary and not always clearly related. Sometimes one wishes for a more bald organization in which a factual outline would precede the discussion. However, the multitude of references leads the curious to wide study, and this is the highest purpose that a text can accomplish.

With few exceptions, the selections are exactly what one needs to teach an outline course in world drama. I would have questioned the selection of "The Trojan Women" rather than Euripides' compassionate "Electra" or "Iphigenia in Aulis," and I might ask why the Murray translation of "The Trojan Women" was not used. I think I should have preferred a tragedy of Seneca instead of the thirty page "Sakuntala," because of the tremendous influence of Seneca on occidental drama. On the other hand some of the selections are particularly happy because they are not found in other anthologies: the Noh "Komachi," the first part of Goethe's "Faust," "Danton's Death," "Sheep Well" of Lope de Vega, and the de Musset and Hebbell selections allow a more lively study than one generally gives to the periods these writers represent.

I do not know how many editorial errors one

might find by a careful reading of the entire text for this purpose, but the opening chapter on the renaissance contains "wordly" for "worldly," in the two top lines.

The tremendously valuable anthology and the provocative introductions make this volume, with its companion volume, one that should be not only in every library, but on every drama student's shelf.

MARIAN GALLAWAY,
University of Alabama

THE VOICE. By W. A. Aikin. London: Longmans, Green and Co., Ltd., 1951; pp. ix+165, charts. $3.00.

In 1900, Dr. W. A. Aikin, a British physician, first presented in book form his views on phonology as the science of vocal sound. The text was revised in 1910 and has been republished in 1951 with further revision by H. St. John Rumsey, who worked with Dr. Aikin for many years.

The book discusses such topics as the relation of phonology to phonetics, the voice in general, the breath, the resonator, consonants, the "resonator scale," the vibrator, and pronunciation. It considers voice capacity, presents "song diagrams," and concludes with pronunciation charts and general remarks on vocal education.

Dr. Aikin stresses breathing and resonance far more than phonation, since "all that concerns the vocal cords belongs partly to an automatic process." He recommends that work on resonance center about a "resonator scale," in which "ah" is the focus and the other vowel sounds vary in resonance factors from that central point.

The text is interesting primarily as a representation of the changes in approach to voice training that were emerging early in the twentieth century. For the modern speech teacher, it contains little that is of real value and much that is questionable in the light of present knowledge. One of Dr. Aikin's recommendations is that the jaw be open to the extent of an inch between the front teeth for all vowel positions, movements of the lips and tongue occurring without any movement of the jaw.

For the speech therapist, the book contains several points of view that are startling and disturbing. Dr. Aikin states, for example:

> I respect the enlightenment of those American Indian tribes who tie up the babies' mouths when they are not being fed. The infant, thus muted and muzzled, learns to keep quiet and not to bite everything, as well as to breathe through the nose—all inestimable advantages.

Reading the text is an experience in rapidly changing reactions, since the combinations of the accurate and the inaccurate, the new and the old, the vague and the specific, the acceptable and the questionable cause the reader to recognize the historical interest of the book but to question the practical value of republishing it in 1951.

CHARLOTTE G. WELLS,
University of Missouri

MANUAL OF AMERICAN ENGLISH PRONUNCIATION FOR ADULT FOREIGN STUDENTS. By Clifford H. Prator, Jr. Berkeley and Los Angeles, California: University of California Press, 1951; pp. xxiv+162. $2.75.

THE PRONUNCIATION OF AMERICAN ENGLISH FOR TEACHERS OF ENGLISH AS A SECOND LANGUAGE. By Betty J. Wallace. Ann Arbor, Michigan: George Wahr Publishing Co., 1951; pp. vi+91.

Expanding interest and activity in teaching English as a second language in English Language Institutes to the large influx of students from abroad has resulted in few texts and manuals of much use to teachers. These recent publications are welcome additions.

Prator's *Manual* is prepared to provide material for those teaching the pronunciation of English as a second language to students with a wide variety of non-English backgrounds. His manual is geared to adult, literate students who have studied English or who have had practical experience with the language in America. Wallace's pamphlet, prepared expressly for the Department of Education at San Juan, Puerto Rico, is written for teachers who are not themselves native speakers of the language as well as for students to use in self study. Wallace has written a simple but practical guide to acceptable American English pronunciation, with emphasis on the differences between Spanish and English phonemes, and between seemingly similar English phonemes. Prator, after testing his material at the University of California over several years, developed a frequency count of the pronunciation difficulties of several hundred students (chiefly from Spanish, Northern Chinese, Iranian, Arabic, Germanic, French, and Scandinavian linguistic groups). His experience taught him that

although phonemic substitution was prevalent and needed clarification, especially for beginners, the primary need was to clarify non-phonemic substitutions necessary to the acquiring of adequate pronunciation patterns of American English phonemes. His purpose is to stress those phases of the phonetics of the language in which imitation is most likely to fail and in which analytical knowledge and systematic drill are found to be of greatest value.

In a short introductory chapter, Wallace summarizes the content and skills included in a study of pronunciation (Pike's tripod: the sounds, imitation, and rhythm), the advantages of a phonetic alphabet, the sounds of English identified and classified, the rhythm of English (excessively simplified, I believe) and the intonation of American English (using the numbered marking system developed by Pike). Part II of Wallace's pamphlet, the major part of the work, contains exercises for vowel and consonant contrasts. Each exercise begins with a drawing of two items (e.g., *sheep, ship* to illustrate the vowel differences), a brief discussion of the differences, and word lists and sentences for practice. Short sections on intonation, shifting stress in sentences, rhythm, and syllabification complete the pamphlet.

The unfortunate neglect of the unstressing of sounds and syllables is a serious oversight in this pamphlet. Wallace charts [h] and [w] as velar sounds. The phonetic characters are predominantly those of the I.P.A. Teachers of speech will be somewhat disturbed by the use of [s], [z], [c], [j], [y], [ə], [a], in *she, measure, chair, joke, you, but* and *father,* instead of the symbols commonly used in Kenyon and Knott, Thomas, Kenyon, or this *Journal*. Better drawings for some of the activities should have been made. The statement that "when a particular word is to be emphasized, it is done by the use of the falling intonation," is misleading. Nor are rising intonations always used for asking questions politely; those begining with question words normally take falling melody patterns. These few disadvantages and oversights, however, are not too serious. The pamphlet will make a useful addition for those teachers now faced with the problem of introducing English as a second language to adults.

Prator also employs the I.P.A. symbols as used in the PDAE, with slight modifications. The *Manual* contains fifteen lessons, or chapters, on the phonetic alphabet, classification of vowels, unstressed vowels, sentence-stress and rhythm, intonation (a rather thorough analysis of the melody patterns of American English), consonant endings, initial and final consonants (differences in aspiration, etc.) syllabic consonants, spelling and vowel sounds (a seven-page chart showing common orthographic and pronunciation forms), and consonant substitutions. Exercises of words, sentences, and practice passages are part of each chapter.

I believe that Prator's use of [ə] for the obscure vowel as well as for the stressed vowels of *cut* and *bird* is unfortunate and misleading. The [ʌ] and [ɜ] sounds are among the most strange to many who will use this *Manual*. They should be analyzed as different phonemic entities. More practice passages at the close of each chapter or in a special section would have been useful. These criticisms are minor, however, in a generally excellent manual. The discussions are accurate, clear, and carefully prepared. The *Manual* is concise and teachable. English Language Institutes would do well to consider this *Manual* as a suitable text for their classes.

ARTHUR BRONSTEIN,
Queens College

NBC HANDBOOK OF PRONUNCIATION. Compiled by James F. Bender. (Second edition). New York: Thomas Y. Crowell Co., 1951; pp. xii+372. $4.50.

THE AMERICAN HIGH SCHOOL DICTIONARY. Edited by Jess Stein. New York: Oxford Book Co., 1950; pp. 585. $1.50.

According to the advertisement on the cover, *The NBC Handbook of Pronunciation* contains "virtually every term about which you will ever have a pronunciation question." Words that occur in the news are listed: place names, musical terms, and common words that tend to present problems. The method of indicating pronunciation is the so-called "famous three-way approach": first the word in correct spelling, then a respelling to show pronunciation, and finally phonetic transcription. This system is pronounced "miraculously easy to use." Frankly, without the phonetic transcription, this reviewer would find herself completely bewildered. The editor makes a great point of not using diacritical markings to avoid confusion. True, diacritics leave much to be desired, but they are not as baffling as the respelling. For instance, "i" is surely understood by most dictionary users. Why must it be written "igh" for clarity?

To have a reliable handbook of pronunciation of place and proper names is valuable.

Many English words, however, have more than one pronunciation and in some instances the ones not chosen by the editor of the *NBC Handbook* would seem to be considered in better usage by educated speakers.

The American High School Dictionary is an abridged edition of *The American College Dictionary*. According to the preface, it includes "all the everyday words and meanings, together with less common words that the average person might occasionally use." An entire section is designed to show students the proper use of the dictionary. It deals with alphabetizing, guide words, abbreviations, diacritical markings, accent, usage, spelling, etc. Special attention is paid to vocabulary building and word lists. This feature is a good teaching job. The emphasis (to quote again from the preface) "is not so much on learning by reading as on learning by doing—through exercises requiring pupils to thumb their way through the pages of the dictionary."

RUTH B. MANSER,
New York University

THE TELEVISION PROGRAM. By Edward Stasheff and Rudy Bretz. New York: A. A. Wyn, Inc., 1951; pp. 355. $4.95.

Although speech experts agree on the wisdom of being specific, publishers have long been fearful of specific references in texts, since subsequent changes quickly date the book. This principle is especially true in the case of a book in the rapidly changing field of television, and the authors, in defying the taboo against timely references, must admit to at least a dozen changes in the status of programs and personalities to which they have referred in the brief time since the book was published.

Nevertheless, the focus on specifics constitutes the particular excellence of this new volume on television. Authors Stasheff and Bretz know their business, have obviously observed carefully and been a part of the process of *The Television Program*. As a result, the book proceeds directly to the point and in well-organized fashion presents the most practical treatment of the television program now available in printed form. The book will probably be enthusiastically received by those who are beginning work in television as well as those who teach courses in it. It should have broad appeal in institutions with a single course in television, or it may be used advantageously either in the writing or the production course.

The book is divided into four parts: part one explains the nature of the television program and how it differs from the other mediums; parts two and three are devoted to television writing; and part four, to production and directing for television. Valuable appendices include a discussion of the use of cameras and a complete, marked director's script. The latter uses an interesting technique of inserting the picture picked up by the camera when placed in the called-for position. The total result is a valuable book on television.

JOHN B. ROBERTS,
Temple University

REPRESENTATIVE AMERICAN SPEECHES: 1950-1951. Edited by A. Craig Baird. The Reference Shelf, Volume 23, Number 2. New York: H. W. Wilson Company, 1951; pp. 216. $1.75.

As is usual in this series, Baird makes no claim to having selected the "best" speeches of the year; rather they are "representative." Some of the speeches, he is confident, "have made an impress on recent American history."

The standard format of earlier volumes in this excellent series is followed. Speeches are grouped under headings labelled: United Nations and Korea (3), Foreign Policy (5), National Mobilization (5), Political Scene (2), Education (3), and Religion (4). In addition there is the usual appendix of bibliographical notes and a cumulative author index, 1937-38 to 1950-51.

So much has been written of Professor Baird's introductory notes to each speech by reviewers of earlier volumes in the series, that adding materially to those comments is difficult. The introductions *do* "excite admiration," "include only the most significant data," etc. One might note, however, that they are by no means exhaustive, and of course they are not meant to be. The student of the speeches is aided in more intensive research by the leads suggested. One might regret the occasional evidences of Baird's own political and economic predilections creeping into some of the introductory comment, but to this reviewer such hints of opinion by the editor add considerably to the notes.

In the introduction Baird has continued a series of essays dealing with rhetorical criticism. Under the heading, "How Shall We Judge the Delivery of a Speech?" seventeen principles are listed and discussed briefly. Offered as a "design for speech criticism as well as a suggestive basis by which the student may improve his own delivery," they attempt a difficult task in six short pages.

Although the discussions of rhetorical criti-

cism have generally won praise from reviewers of the earlier volumes in the series, one wonders if an essay treating of the year itself might not be of at least equal value to many readers. Such an essay, interpreting the shifting social, political, and economic scene, could provide a backdrop to the study of the speeches within their total setting.

One final question does occur—is the speech made annually by the president of the Speech Association of America at that organization's convention *always* to be considered a representative American speech?

WARREN GUTHRIE,
Western Reserve University

BUSINESS AND PROFESSIONAL SPEECH. By Lionel G. Crocker. New York: Ronald Press Company, 1951; pp. 470. $4.00.

As the title indicates, this is a text for business and professional men who recognize a need for improvement in speaking. Written by a man who gives evidence of being at home in this field of speech, the book is one that readers will find easy to read and understand.

After briefly refuting the common excuses for not speaking, the author moves on in logical fashion to consider the principles and techniques which apply to most types of speaking. He discusses, in Part I, the theory of speech under such chapter headings as *How You Look to Your Audience, What the Audience Hears, How to Get and Hold Attention*, and in eighteen other chapters composing the first two-thirds of the book. Although treatment of this material is probably adequate for most readers, some may wish to have more detailed attention given to such phases of speech as organization and the use of visual and auditory aids. The chapters on *Planning and Conducting Meetings, Maxims for Public Speakers*, and *The Art of Listening* are particularly effective because of the stimulating material they provide.

Part II of the book is given over to the common types of business and professional speech such as the sales talk, the policy speech, and the goodwill speech. In each instance the advice is concise and helpful. Appendix I, which is one of the most desirable features of the book, presents suggestions and exercises by five other successful teachers in this field and will be welcome to anyone teaching adult students.

In view of the style of the author and the reader for whom the text is intended, it is surprising that the publishers did not make the book more attractive. Photographs and other visual aids would have been thoroughly in keeping with its purpose and would have enhanced the appeal. What the book lacks in visual appeal, however, is compensated for in a major degree by liberal illustrations of excellent speeches by leaders in public life.

This is an intelligent and practical book written in vigorous, lucid style. It should serve to inspire as well as to instruct the inexperienced speaker.

WESLEY WIKSELL,
Louisiana State University

BASIC EXPERIENCES IN SPEECH. By Seth A. Fessenden and Wayne N. Thompson. New York: Prentice Hall, Inc., 1951; pp. 427. $3.75.

The greatest virtue of *Basic Experiences in Speech*, and the quality which distinguishes it from most beginning college texts, is its organizational plan. The sequence of its 15 chapters is intended to match the normal *learning process* of the student. A "planned progression" of speaking experiences guides the student through a series of assignments of gradually increasing difficulty. The text is built around a course and emphasizes practical methods.

Three opening chapters provide background materials applicable to all forms of oral communication. Chapter 4 carefully explains how to carry out the first classroom assignment: an oral reading. The class is divided into groups for the next three assignments: a multi-reader "radio broadcast," a panel discussion, a public discussion. Chapter 8 introduces the student to his first solo speech, an impromptu. The sequence continues with speeches of narration, exposition, visual aids, argument, and persuasion. The two final chapters present a debate-forum and legislative assembly as speech experiences to "summarize" the course.

Thus, a typical chapter tells the student in detail what his next assignment will be, how to prepare it, what to do, and what to avoid. This plan should save the teacher much classroom time. And in developing the several chapters, the authors have included most of the usual materials on rhetorical principles.

The text and the sequence of class projects could no doubt be used exactly as they are with excellent results. Experienced teachers, however, may want to adapt rather freely. For example, the introductory chapter on delivery comprises numerous details on posture, gesture, voice, etc., for home practice. If the main idea is to introduce the student easily and naturally into his first speech experience, should his attention be directed upon himself through pre-

liminary exercises of gesturing before a mirror or blowing on a candle flame? Likewise, in the chapter describing the first class exercise, far too many detailed suggestions are given in view of the major psychological purpose of the assignment. The first solo speech is another crucial point in the sequence. Should it be impromptu? Again, is not an expository speech with visual aids psychologically easier than one without? If so, the authors have them in reverse order. Other questions might be raised. However, the basic approach is sound and practical; it is a valuable contribution to speech pedagogy.

MILTON DICKENS,
University of Southern California

EFFECTIVE SPEAKING FOR EVERY OCCASION. By Willard Hayes Yeager, New York: Prentice-Hall, Inc. 1951; pp. 407. $6.00.

Several books directed toward meeting the speech training needs of business and professional men have been published recently, but this book by Yeager uses a different approach to achieve its purpose of meeting "the needs of mature business and professional men and women and advanced college and university students who are confronted frequently with the task of making effective speeches and who need a ready-reference manual as a guide in their quick preparation." The first three chapters of the book present some of the fundamentals of speaking; these are followed by nine chapters which explain briefly some twenty different types of speeches and offer numerous models of each type. Seventy-two speeches are presented.

Chapter I stresses the importance of effective speaking and the necessity for audience analysis. Chapter II presents material dealing with speech composition: such items as general and specific ends, speech detail, organization, and making a speech interesting. The third chapter on delivery points out the importance of careful preparation and follows with suggestions about vocal and physical delivery. In the rest of the chapters Yeager takes up each type of speech by presenting a brief description of its purpose, some directions for preparation including suggestions for the introduction, discussion, and conclusion, and some special cautions. Several speeches exemplifying each type then follow.

The approach is interesting, and as a ready-reference manual, the book is competently written. The material dealing with the principles of speaking is concisely presented and seems to include all essential points. The choice of speeches is generally excellent. However, because of the brevity of its presentation of the principles and its infrequent tying of the principles to the models presented, making effective use of the material presented would require considerable intellectual accomplishment, and the beginning student may find the material difficult to use. In addition to the continual practice suggested by the author, some speech experience either in a class or in life *before* attempting to study the book would certainly assist the student.

The author points out that many types of speeches are given over the radio and that several of the speeches contained in the book were presented over that medium. However, his use of two Ted Malone scripts for the models in this chapter does not seem as wise a choice as most of the other examples given, since few if any of his readers will be making radio speeches of this nature.

The text can be readily used by those individuals prepared for its unique approach; its collection of speeches under one cover is most welcome.

DAVID C. PHILLIPS,
University of Connecticut

LEARNING THROUGH DISCUSSION. By Nathaniel Cantor. Buffalo: Human Relations for Industry, 1951; pp. 111. $3.00.

In this readable little book the chairman of the Department of Sociology and Anthropology at the University of Buffalo offers the professional discussion leader a great deal of advice, most of it good. Illustrations are from industrial management conferences, though the author reminds us in a footnote that his suggestions are equally applicable to "Great Books" meetings, community relations workshops, teacher training programs, sales conferences, and similar group meetings.

The author's orientation is toward discussion as a learning process—attitudes and skills more than facts—rather than as one phase in our democratic problem-solving process. The keystone of the book is not John Dewey's five-step analysis of the reflective thinking process (which is not even mentioned) but a chapter on "New Light on Learning" in which the author considers "The Dual Nature of the Will." All human beings, he tells us, face the problem of self-expression (independence) versus repression (dependence). We want both at the same time, and the conflict between them may prevent all learning until we as discussion

leaders or participants accept and understand this conflict.

Those who, fascinated by group dynamics, turn quickly to Cantor's chapter on the "Dynamics of Discussion," may be disappointed to find no reference to experimental evidence and only scant attention (chapter 5) to one of their pet techniques, the group observer. Instead the author depends almost exclusively on his own experience and his own insights.

In his preface Cantor criticizes lists of what to do and what not to do, yet such lists and discussion of them occupy a considerable portion of the book. The style is quick, almost breezy, with many first person pronouns and contractions, short and sometimes epigrammatic sentences, and, it must be added, proofreading errors.

Everyone who would lead a successful discussion must apply many of the principles described here, together with others ignored because Cantor is writing not for the beginner but for the professional discussion leader. Except for his emphasis on learning rather than group problem-solving, most of his ideas on discussion leadership may be found in familiar texts in group thinking and leadership.

GREGG PHIFER,
Florida State University

SPEECH AND HEARING HURDLES. By John V. Irwin and John K. Duffy. Columbus, Ohio: School and College Service, 1951; pp. 95. $1.20.

HELPING CHILDREN TALK BETTER. By Charles Van Riper. Chicago: Science Research Association, 1951; pp. 49. 40c.

In the words of the authors, *Speech and Hearing Hurdles* "represents our attempt to make available to the classroom teacher and to the parents of America that essential core of information necessary for the proper understanding of the speech and hearing hurdles of the children for whom they are responsible." The booklet presents some general information —in the main a consensus of the points-of-view to be found in current standard textbooks —about language development and the common types of speech disorders. The material is so general that it will probably serve the speech correctionist best as an outline of the more detailed information at his disposal. Parents and classroom teachers, on the other hand, may have difficulty, in many cases, applying the material to their practical needs.

Helping Children Talk Better is one of a series of "Better Living Booklets" published by Science Research Associates. It presents a down-to-earth, practical discussion of such topics as babbling, first words, common pronunciation errors, broken speech, and talking in school. The material is presented in a competent and readable fashion—simple, concise, witty. Although the material presented is similar to that found in the author's *Teaching Your Child to Talk*, its style is somewhat more direct and it contains more specific suggestions, particularly concerning speech improvement activities.

Helping Children Talk Better is a pamphlet that parents and classroom teachers should be able to read with understanding and enjoyment. As the publisher suggests, the pamphlet contains excellent material for in-service training programs and child study groups. Speech correctionists will want to recommend it.

DUANE C. SPRIESTERSBACH,
State University of Iowa

THE TECHNIQUE OF PERSUASION. By Ian Harvey. New York: The British Book Center, 1951; pp. viii+198. $3.00.

"Persuasion," writes Ian Harvey, a British advertising man, in this provocative little book, "is the only legitimate method of exerting leadership in a democratic society." The technique of persuasion is "the technique of handling people and of persuading them to conform to that pattern of life and society which their leaders and representatives . . . have evolved. In a democracy this process is based essentially upon free will and broad education. Under the totalitarian it is fundamentally an opiate process designed to ensure blind obedience rather than to encourage enlightened co-operation." Those who aspire to democratic leadership must understand the complex nature of the democratic community and must also understand the technique of persuasion.

This, in brief, is Mr. Harvey's commendable thesis. He is concerned with the relation between power and persuasion, and the means by which persuasion becomes effective. In evaluating the various "instruments" of persuasion, he accords the public address first rank. "The essential provisos are that the speech itself should be designed to say a few things clearly in language understood by the people to whom it is addressed and that the speaker should at the least be competent to deliver it. Great oratory demands a great oration with the qualities of personality, the dramatic ability to put it across, and, above all, a sense of people. . . ."

Next in importance comes the written word. Mr. Harvey examines the daily press, periodi-

cals, posters, and pageantry, assigning to the latter two the importance they merit but seldom receive. Making no effort to conceal his hostility to the former British Labor Government, he caustically reviews various propaganda campaigns of that government, and he presents vivid examples that effectively underscore his points.

From considerations of political power he turns to matters of commerce and religion and analyzes salesmanship, advertising, and, to a more limited extent, evangelism. Mr. Harvey is a spirited writer. Although the over-all organization of the book leaves much to be desired, and touches of superficiality are evident at numerous points, Mr. Harvey does succeed in focussing thought on the persuasive process in its most impressive relationships. He brings to bear a sharp mind and the experience of a long career in advertising. One might wish that he were more cautious in issuing *ex cathedra* pronouncements that are hardly indisputable and, indeed, have been seriously questioned by scholars in this country. On such questions as what elements contribute most importantly to effectiveness in public speaking, and whether or not and how the skills of oratory can be taught, many American public speaking teachers may, one suspects, be more qualified to speak than the author.

GIRAUD CHESTER,
Queens College

DIZZY: THE LIFE AND PERSONALITY OF BENJAMIN DISRAELI, EARL OF BEACONSFIELD. By Hesketh Pearson. New York: Harper & Brothers, 1951; pp. ix+310. $4.00.

The mind and career of Benjamin Disraeli have so fascinated generations of Europeans and Americans that since Disraeli first wrote about himself in *Vivian Grey* (1826), no decade except the embattled 1940's has lacked one or more new volumes of biography and interpretation. Still, we know and understand Sir Robert Peel, John Bright, or Gladstone better than we know Disraeli.

Nor has Mr. Pearson discovered the quintessence of Disraeli's character and personality, but he has added his bit to our understanding of the man. His work is a thoughtful reconstruction of the biographical materials found in Disraeli's novels and published correspondence and in the definitive *Life* by W. F. Monypenny and G. E. Buckle (6 vols., 1920). The virtues of the book are fundamental: it is colorful but sticks to the facts, it offers a reasonably complete and balanced portrait, and the judgments and interpretations sprinkled through the chronological narrative are fresh and penetrating. This reviewer believes there has not been a better one-volume biography of Disraeli since 1890.

As might be expected, the author is at his best when dealing with literary efforts and ambitions. He gives special attention to Disraeli's "permanent disjunction of thought and feeling, due to the fundamental conflict in his nature: he longed to be an artist and he longed to be a statesman, the two desires being irreconcilable and opposite." In interpreting his subject's political principles and motivations the author is less discerning. He asserts but does not explain Disraeli's radicalism and, although the statesman's efforts to preserve and dramatize traditional forms and institutions are faithfully recorded, nothing is said of his lifelong belief that a State is an evolving organism which must, to remain stable and yet progress, hold fast to the popular symbols and political institutions which link it with its past and strengthen it in crisis. Many readers will also wish the author had considered the political impact as well as the literary form and quality of Disraeli's speeches and novels.

It is, however, the ample, fair, and informed narrative that makes this book valuable. Mr. Pearson has avoided the faults of bias and excessive imagination as most of Disraeli's biographers have not. One who cannot explore the Monypenny-Buckle volumes and Disraeli's works should read this book in conjunction with Georg M. C. Brandes' *Lord Beaconsfield* (translated by Mrs. George Sturge, 1880) and J. A. Froude's *Life of the Earl of Beaconsfield* (1890).

CARROLL C. ARNOLD,
Cornell University

RANDOLPH OF ROANOKE: A STUDY IN CONSERVATIVE THOUGHT. By Russell Kirk. Chicago: University of Chicago Press, 1951; pp. vii+187. $3.00.

Like Peter Viereck in his *Conservatism Revisited*, Russell Kirk sees a need for the re-examination and revitalization of conservative thought if "America . . . the chief protector of the traditions of Western society and therefore a conservative nation . . . is to withstand the social atomization which most of the world is experiencing." Hence he feels we can today benefit from a "reinvestigation of the freedom-loving, innovation-hating Randolph" who so profoundly affected Southern thought during

the years preceding the Civil War. However, Kirk does not utilize his study of Randolph's conservative principles, as Viereck did those of Metternich, in a running refutation of the arguments of modern extremism. After the opening chapter, "Randolph and This Age," the author is content to let the reader examine Randolph's thinking against the backdrop of his own times, only occasionally pausing for admonitions such as, "Those political standards . . . Purity and economy in government, peace and prudence in foreign affairs, and freedom from economic oppression by special interests are ideals which, if remote of achievement, still are worth striving toward." Kirk paints the influences upon and influences wrought by Randolph's thinking on a broad canvass, and he interestingly delineates the transmission of Burke's ideas to Randolph, and through Randolph to Calhoun.

In the second chapter Kirk traces Randolph's formal and informal education. Subsequently the author treats Randolph's political philosophy on the great governmental and social topics of his day. Chapter III deals with "The Basis of Authority"; Chapter IV, "The Division of Power"; Chapter V, "The Planter-Statesman"; Chapter VI, "The Cancer" (slavery); and Chapter VII, "Change is not Reform." Such a topical organization results necessarily in considerable repetition and overlapping of ideas. Randolph's attitude toward slavery, for example, was closely related to his philosophy regarding the division of power between Federal and State governments. Most wisely, the author has repeatedly allowed Randolph to develop his own arguments, sometimes as they appeared in his writings, but far more frequently, as expounded in his speeches—the greatest of which Kirk feels may be the most brilliant expositions in American political philosophy.

The book contains little of the personal history of this eccentric, hot-tempered, and colorful Virginian. But it does provide, particularly for those with a historical background in the period, a scholarly and provocative account of the ideas and principles of one of America's few men of great conservative intellect.

OTA THOMAS,
Hunter College

THE ROOSEVELT TREASURY. Edited by James N. Rosenau. Garden City, N. Y.: Doubleday and Company, Inc., 1951; pp. 461. $5.00.

FRANKLIN D. ROOSEVELT'S OWN STORY. Edited by Donald Day. Boston: Little, Brown and Company, 1951; pp. 461. $4.00.

Many readers, somewhat bewildered by the hundreds of publications on Franklin D. Roosevelt, may question the advisability of two more books on an already much discussed subject. Few persons, however, have the time, endurance, or inclination to wade through the four volumes of letters, the thirteen volumes of public papers and addresses, and the numerous memoirs by Roosevelt's contemporaries. The two most recent additions to Rooseveltiana are answers to this problem: they are composite volumes made up of excerpts from the best that has been written by and about the late President.

James H. Rosenau, assistant editor of *F.D.R., His Personal Letters 1905-1928*, has compiled an anthology of what he considers "the more interesting and revealing passages"; that is, over one hundred excerpts written by fifty-three different persons. About one-third of the selections come directly from the words of Franklin Roosevelt or members of his family. Other leading contributors are Robert Sherwood, Frances Perkins, Grace Tully, Donald Nelson, Cordell Hull, Edward J. Flynn, and several of the top military leaders of World War II. Noticeably absent are commentaries by the Roosevelt detractors, although passages from Alfred Landon and Wendell Willkie are included in order to show how FDR dominated the political scene.

The editor suggests that his goal is "to synthesize, to take stock, to uncover the total picture of FDR as it is presented by his intimates." In spite of the diversity of sources and points of view the book does achieve its purpose in that it gives the reader a coherent and comprehensive view of a complex nature and influential career.

Donald Day, who previously compiled the *Autobiography of Will Rogers*, has now produced a similar composite book from Franklin Roosevelt's own words—letters, speeches, interviews, press conferences, and other public papers. The passages, ranging in length from a single sentence to several pages, are dated and arranged chronologically. The period covered dates from FDR's first election in 1910 to the last words he wrote. Mr. Day, going beyond previously published materials, has diligently searched the unpublished papers for striking passages and revealing statements; consequently many excerpts are published here for the first time.

The editor's skill is demonstrated by the way his selections show the development of the Roosevelt personality as well as the Rooseveltian political and social philosophy. The pages which deal with the years prior to 1932 give convincing proof that Roosevelt's basic tenets, which found expression in the New Deal, were the results of years of thought and experience and were most certainly not the creation of any small group of advisers. For the later period Mr. Day reveals by his choice of excerpts that he believes FDR can best be studied through his own speeches and press conferences; these two sources supply the majority of quotations from the presidential years.

Although the Day volume is not as readable or interesting as the one compiled by Rosenau, it is certainly more penetrating and more significant. Both editors show breadth of scholarship and a thorough understanding of Franklin Roosevelt. Both books are to be recommended to those who do not have the time to go to the sources of these books.

WALDO W. BRADEN,
Louisiana State University

GREAT SERMONS FROM MASTER PREACHERS OF ALL AGES. First series. Edited by Theodore W. Engstrom. Grand Rapids, Michigan: Zondervan Publishing House, 1951; pp. 180. $2.00.

THE EFFECTIVE MINISTRY OF PREACHING AND PUBLIC WORSHIP. By John J. Rudin, II. Privately printed, 1951; pp. 81. $1.50.

For the present-day student of religious address, Mr. Engstrom has reprinted thirteen sermons of historical importance by preachers ranging from Chrysostom to Billy Sunday. This collection of religious addresses is not critically treated: it is merely presented in a convenient format for "immeasurable help, blessing, inspiration and challenge" for those who would increase the effectiveness of their own sermons. Students of public address will perhaps be most interested in the influence of each man's background and religious experience upon the selection and development of sermonic theme and material. A striking progression is to be noted, historically, from the logical to the psychological—from the traditional to the experimental—in speech composition and delivery.

Pioneering in the field of the teaching of principles, practice, and criticism wherein a ministerial student learns how to compose and deliver sermons of importance for contemporary and for future congregations, Dr. Rudin has compiled a workbook that will interest teachers of public address. Emphasizing the importance of the development of the character, personality, delivery, and leadership of the average minister, the author wisely emphasizes the need for a competent critic-assistant to work with the student speaker in the program of exercises and in the evaluation of the minister's contribution to the worship service. Dr. Rudin also emphasizes, in the brief presentation of principles and in the provision of check-sheets for criticism, the need for developing insight into the speech processes so as to assure a sound program of follow-up outside the class room.

CHARLES A. MCGLON,
Southern Baptist Theological Seminary

THE CRAFT OF SERMON CONSTRUCTION: A SOURCE BOOK FOR MINISTERS. By W. E. Sangster. Philadelphia: Westminster Press, 1951; pp. 208. $3.00.

EFFECTIVE PREACHING. By Thomas V. Liske. New York: The Macmillan Company, 1951; pp. 293. $3.50.

Dr. W. E. Sangster is the pastor of Westminster Central Hall, London, and one of the most dynamic and successful preachers in English Methodism. This book and its companion volume, *The Craft of Sermon Illustration*, were first written for English preachers, and both are republished in America by the Westminster Press in *The Source Books for Ministers* series.

The book consists of a chapter on the primacy of preaching, three which classify sermons by subject matter, by structure, and by psychological method, one on preparation, and one on mistakes to avoid. The first chapter persuasively urges the centrality of preaching and the need of disciplined craftsmanship. That on preparation allows the reader to look over Dr. Sangster's shoulder as he prepares a sermon. He makes it an exciting process. His warnings against common mistakes are wise, and throughout, his Biblical insights, his sure touch with a text, his "fecund phrases," and his flair for illustration will benefit novice and master craftsman alike. He writes with wisdom, wit, and clarity.

But his classification of sermons, the heart of the book, is confused and confusing. He considers subject-types to be Biblical interpretation, ethical and devotional, doctrinal, social,

and evangelistic. Structural types are exposition, argument, faceting (examining various aspects of a topic), categorizing, and analogy. He considers psychological methods to be the authoritative, persuasive, cooperative, and subversive (defending a false view with tongue in cheek, but destroying it by seemingly reluctant admissions). Obviously, these categories are neither mutually exclusive nor sufficiently inclusive, and the analysis is primarily structural rather than functional. Thus the listener, his needs and motives, the occasion, and the speaker's consequent purpose are neglected, and this book will not adequately serve American readers, for we have access to other more complete source books on sermon construction.

One of the more useful books is the volume by Father Liske, who is Professor of Speech at Quigley Preparatory Seminary, Chicago. Writing for the young Catholic priest, under the four headings of delivery, voice, the preparation of the speaker, and the preparation of the sermon, Father Liske skillfully adapts modern secular speech and rhetorical theory. How to combat stage fright; how to develop directness and communicativeness, vigor and bodily action; helps in practical voice training, including the use of record albums and the tape recorder; a simple treatment of the steps in preparation; the general purposes of speaking (to entertain, inform, convince, or persuade); human motivation, attention, suggestion—all these are clearly presented with illustrative subject matter and situations drawn from the priest's domain.

Although situations, illustrations, and sermon subjects are primarily Catholic, this book will be helpful to any Protestant minister, because it treats important topics neglected in most standard books on preaching—such as the audience, the occasion, and the speaker's consequent purpose; and because it includes sound chapters on explanation, conviction and persuasion. Liske's analysis of Jesus' use of human motivation (pp. 248 ff.) should be studied by every religious speaker, and his *exempla* of persuasive speeches are highly instructive. Throughout, the speech teacher's concern with "How?" is discernible.

However, the book could be strengthened at certain points. Why not thorough yet serviceable drills in bodily action and voice, fitted into the daily schedule of the young priest? The treatment of the steps in sermon preparation can be sharpened and made more complete. Types of outlines and the wording of the sermon deserve more attention. For the term "appeal to the emotions," why not substitute "motive appeals"? The final chapter on oral reading is almost an afterthought. His "chatty" style sags occasionally into slang—"yep," "nope"!

But these are minor flaws. This book will be useful to Catholics and Protestants alike. To the latter it will offer revealing insights into the teaching possibilities of the Christian year and a preparation method which explicitly recognizes the existence of the listener.

JOHN J. RUDIN, II.
Duke Divinity School

EDUCATION IN THE HUMANE COMMUNITY. By Joseph K. Hart. New York: Harper & Brothers (A Publication of the John Dewey Society) 1951; pp. xiii+172. $3.00.

Education goes on whether school keeps or not. In fact, schooling is the smallest part of education. Except for very rare and brief periods in history, the schools have provided the least real and the least useful and the least effective parts of education. The only education which has come close to being adequate is the unity of real experience in work, play, devotion, conflict, and social adjustment which children have enjoyed in small, genuine, rural villages—notably early New England and pre-Periclean Athens. In contemporary urban civilization, which has vitiated what remains of village life, ways must be found to provide in new circumstances the validity of life within the known limits of a self-conscious community, which our culture has lost. Education in work and education in emotion are two essential elements to which our present schools contribute next to nothing and our civilization very little. These must be revived, Professor Hart believed. But how?

Not by the schools (the argument goes on) in any form known today except in Denmark, for schools depend heavily on books and books are dead records of the shadows of past experiences. "We must save all that is valuable out of the past . . . by escaping from its patterns, from its habits and customs. Our need is to create the free mind that can take the past apart and discover what in it is worth saving. Such a mind is the mind of science and technology." Hollywood's and Broadway's "search for new talent is the one genuinely creative facet of all our American Culture."

No doubt the posthumous publication of these distillations, the last from the wisdom of one of the "ablest exponents of progressive education," is entirely appropriate. As rhapsodies over the lost "community," as polemics against

the schools, as reverent tributes to science and technology, as *obiter dicta* on social structure, they are interesting, and somehow they seem consecutive as one turns from page to page.

Probably it is too late to inquire whether the unfortunate limitations of outlook which restrain us from dictating the whole body of formative experiences of all children are not the very limitations which preserve us from totalitarian society.

DONALD C. BRYANT,
Washington University

TOWARD BETTER TEACHING, Edited by Edward M. Palmquist and Donald F. Drummond. Columbia, Missouri: Board of Curators, University of Missouri, 1951; pp. 88. Free upon request.

Useful and stimulating books on college teaching are rare indeed. Although a spate of reminiscence has been issued by retired (though far from retiring) professors of English literature or European history, their remarks, although entertaining, have not been particularly useful to the struggling young instructor or the sincerely discouraged older man faced with too-large classes, student incompetence, and administrative harassments. The central theme of such writing seems to be all too often, "You have all heard of me, my dear friends, and of my great success as a teacher. This is how I did it, although of course with your limited talents the methods are not applicable!"

Even worse are the books by professional educationalists, those "Methodist Manuals" that contribute nothing but unimaginative jargon between the "study charts" and "lesson schemes" that may be useful to a teacher of the fifth grade, but offer only befuddlement to a self-respecting college instructor interested in his craft.

It is refreshing therefore to find in the slender little volume, *Toward Better Teaching*, which was put together by the Carnegie-supported Committee for the Improvement of Teaching at the University of Missouri, good sense, excellent advice without condescension, and a mature understanding of the problems of college teaching. It deserves a wider audience than it is likely to attain in its present somewhat crudely offset form, and if put within conventional boards might well stand on the college teacher's desk beside Barzun's *Teacher in America*.

Introductory material indicates that the contents of the book represent broadly the work of the committee in Arts and Sciences alone. Some of the chapters were obviously prepared as faculty addresses, and it is a commentary on teaching technique that they are usually the more readable sections of the book. Of academic and pedagogical stodginess there is only a modicum. One cannot fail to be impressed with the constant emphasis placed on the necessity for clear, pleasant, and forceful presentation of class-room material. Scholarly mumbling, as well as irrelevant vaudeville pyrotechnics, is heavily scored. As one student remarks in the pertinent "Consumer's Report," "Some instructors seem to think that many students are here merely to collect G. I. benefits. Most students are here to learn."

Naturally there is considerable unevenness in the level of the chapters. Three that I found particularly stimulating were "The Characteristics of Good Teaching in the College," by Elmer Ellis, and two by Loren D. Reid, "The Improvement of Classroom Morale" and "How to Improve Classroom Lectures Fifty Per Cent." These are packed with fundamentals that the experienced teacher needs to be reminded of. The longest and in many ways most directly usable chapter is "Teaching by Discussion," by Bower Aly. Aly is not one to dodge an honest fight; and with a certain dry relish he disposes of the pedant's supercilious claim that "If you get a lot of ignoramuses together and let them talk, what you get is pooled ignorance." The pedants beg the question, he says, for the function of discussion is learning, i.e., the curing of ignorance. "To object to discussion on the ground that it pools ignorance is no more reasonable than to object to hospitals on the ground that they pool sickness." Aly is too sensible, however, to deny the basic function of the teacher by subscribing to the extremes of the non-directive faddists.

Some material is of obvious interest only to a teacher at the University of Missouri, but for the most part such material is thoughtfully put in an Appendix. An excellent bibliography is added.

This little book, if re-edited for general distribution, could with profit be put into the trembling hands of every young college instructor who takes up the weapons of his trade and faces his first hydra-headed freshman class. For those of us who have been in the thick of the battle for years it could also serve as a comfort in adversity, and a deterrent to an inflated ego.

WILLARD WILSON,
University of Hawaii

IT STARTS IN THE CLASSROOM. Prepared by National School Public Relations Association. Washington: National Education Association, 1951; pp. 64.

"A public relations handbook for classroom teachers" is the subtitle of this compact and useful publication. Into the sixty-four pages of the handbook are packed hundreds of practical ideas and suggestions which, if utilized by classroom teachers everywhere, will do much to build a unity and understanding among teachers, students, and parents. Too many critics of the schools secure a hearing without being answered by the strongest argument which can be presented—the fine job of education being done by our schools. That job *starts* and is carried on "in the classroom."

This volume has an excellent foreword, and ten chapters which should help the classroom teacher make intelligent and full use of the possibilities that lie within every teacher's grasp to do a stronger job of public relations. Chapter headings are as follows: What is the Thing?; What We Are, Speaks; Why We Teach What We Teach; Using Headwork on Homework; How Am I Doing, Mom?; When Extra Isn't Extra; To and Through Pupils; Making Parents Partners; Serving to Be Served.

The authors, Thomas E. Robinson, Harry Fosdick, and Margaret Parham, have succeeded in incorporating specific helps with an interesting, easy-reading style that will appeal to teachers or the layman interested in public education.

Speech teachers will find in the publication many suggestions that will indicate to them new ways of utilizing speech activities for public relations.

KARL F. ROBINSON,
Northwestern University

RESEARCH ON THE DEVELOPMENT OF VALID SITUATIONAL TESTS OF LEADERSHIP. I. SURVEY OF THE LITERATURE. By Jack Matthews. Pittsburgh: American Institute for Research, 1951; pp. 73.

One of the significant trends of our times is the extent to which the military services are subsidizing research in human relations. Most of us are already familiar with the studies in leadership and group behavior financed by the Office of Naval Research; the most notable are reported in Harold Guetzkow's recent volume, *Groups: Leadership and Men*. We have also been aware of the work going forward under the auspices of the Air Force which has attracted some of our colleagues from psychology and speech to posts at the Air University. Now the Department of the Army comes forward with the first installment of its own leadership studies.

In this 73-page booklet Matthews presents a survey of the literature dealing with problems of defining, identifying, measuring, and predicting leadership. This review is preparatory to a second part of his project that involves the actual development of valid situational tests of leadership and will be reported at a later date.

The principal value of this manual for teachers of speech with an interest in leadership is to provide us a clear and compact summary of the experimental research and testing methods employed at various places. Teachers of speech will be particularly interested in the methods of observing leadership reported from the British War Office Selection Board program, from an unpublished doctoral dissertation by Ronald Taft at the University of California, and from the work of Launor Carter and his associates at the University of Rochester.

Although the major orientation of this and other recent studies under defense contracts is toward the development of more effective military or executive-type leaders, one finds in this research an increasingly heavy reliance on the group discussion situation for identifying, measuring, predicting, and effectuating leadership.

FRANKLYN S. HAIMAN,
Northwestern University

BRIEFLY NOTED

THE ALPHABET: A KEY TO THE HISTORY OF MANKIND. By David Diringer. (Second edition). New York: Philosophical Library, n.d. [post 1948]: pp. 607. $12.00.

The Alphabet is an elaborately wrought key, perhaps not quite shaped to fit the wards of the history of mankind. There are eleven chapters, 150 pp., on nonalphabetic systems of writing; ten chapters, 370 pp., on alphabetic scripts, Semitic to modern adaptations of Latin, with interesting excursions into minor systems.

The book is needed by institutional and larger personal libraries for its 256 magnificent, if unindexed, figures: illustrations of communicative signs from prehistoric pictographs to modern type faces; tables of alphabets, e.g., more than a score of Greek alphabets from c. 800 B.C. to the present; specimens of scripts, e.g., fourteen Latin scripts, short passages with printed interpretations, and "English Court

hands"; and many photographs of inscriptions and manuscripts.

The undisciplined comment on the English alphabet, pp. 555-556, should make one cautious about accepting details of interpretation at any point.

LEE S. HULTZEN,
University of Illinois

LANGUAGE: A LINGUISTIC INTRODUCTION TO HISTORY. By J. Vendryes. New York: Barnes and Noble, Inc., 1951; xxviii+378. $5.50.

This is the first American edition of a book that was published in France, in its present revised form, in 1924, and appeared in an English translation in 1925 in England. It is an original and scholarly introduction to the study of language, worthy to stand among its peers of the same title, *Language*, by Sapir, Jespersen, and Bloomfield.

The examples are drawn principally from French, but the principles are concerned with language in general.

The first three sections deal with three elements of language—sounds, grammar, and vocabulary. The fourth section is concerned with the study of language. "It deals successively," M. Vendryes reports, "with the definition of language, its different existing types, the methods of formation, evolution, and division of languages, the contact and interaction of one language on another, and, finally, the question of genetic relationships." A fifth part is devoted to the written language, its origin, development, and spelling. The body of the book is framed with an introductory chapter on the origin of language and a conclusion on the growth of language.

NORMAN C. STAGEBERG,
Air University

ARISTOTLE'S THEORY OF POETRY AND FINE ART: WITH A CRITICAL TEXT AND TRANSLATION OF THE POETICS. By S. H. Butcher. With a Prefatory Essay "Aristotelian Literary Criticism," by John Gassner. (Fourth Edition). New York: Dover Publications, 1951; pp. lxxvi+421. $4.50.

This first American edition of an essential interpretation of Aristotelian literary theory is a reissue of the 1911 reprint of Butcher's fourth and final edition of 1907, well printed in large, clear type and decorously bound. John Gassner reasserts, for the theatre of *Death of a Salesman*, the validity, the salutary potential of Aristotle's approach to dramatic analysis and judgment. The *Poetics*, however, is hazardous ground. The detail of an analytical method is immaterial; the spirit is all. The critic of today, Gassner concludes, must know the *Poetics* thoroughly—or not at all.

DONALD C. BRYANT,
Washington University

THE THEATRE ANNUAL, 1951. Edited by Blanche A. Corin. New York: The Theatre Library Association, 1951; pp. 80. $1.50.

This ninth *Theatre Annual*, like its predecessors, presents generally first-hand material on theatre history, theatre personalities, and national theatres. Six items are offered, one principally in terms of plates; the lead article is a reprint by the late George C. D. Odell, to whom the issue is dedicated. Several, including one on the Norwegian Theatre, are newsworthy.

H. D. ALBRIGHT,
Cornell University

A CONCISE DICTIONARY OF ENGLISH IDIOMS. By William Freeman. New York: Thomas Y. Crowell Company, 1951; pp. 300. $2.95.

This convenient reference book gives explanations and sentence examples for about 3600 currently used, common English idioms listed alphabetically under their key words. Cross references are adequate. Old-fashioned expressions and slang are labeled. "Slang phrases which might involve the speaker or listener—or both—in embarrassment" have not been included. Some brief etymologies are given, as are literal and figurative meanings whenever necessary.

This dictionary is especially useful to the reader, but it can be helpful to the careful speaker and writer.

ALDEN B. HANSON,
Iowa State Teachers College

HANDBOOK OF ENGLISH. By Joseph N. Clark, Philip H. Davis, and Bernard R. Shelley. Boston: Ginn and Company, 1951; pp. 487. $3.00.

Here the authors say that "our real language comes out in speech." They devote the first forty-nine pages of their text to speaking. Other parts deal with reading and writing. The Speaking section has a good division on "public speaking," a brief division on "classroom

recitation," and a last, few pages on "conversational English." More assignment material would be welcomed by the English teacher using the text. This reviewer welcomes the speech section in an English handbook, and hopes that the student exposed to it will be encouraged to take a course in speech.

DON STREETER,
Memphis State College

SO YOU'RE GOING TO HOLD A CONFERENCE? By Harold P. Zelko. New London, Connecticut: National Foremen's Institute, 1951; pp. 30.

This "brief guide for conducting conferences and meetings" is intended for executives and supervisors who must arrange and conduct conferences but do not know how or think the conference session will take care of itself. The author emphasizes preparation and planning and includes a sample agenda and outline. Large type, wide margins, direct address, charts, and line drawings make the pamphlet attractive.

GREGG PHIFER,
Florida State University

THE NEW MILITARY AND NAVAL DICTIONARY. Edited by Frank Gaynor. New York: Philosophical Library, 1951; pp. viii+295. $6.00.

Data concerning "over 7000 terms" make this "the first comprehensive and up-to-date definitive glossary covering all branches of the armed forces: Air Force, Army, Navy, Marine Corps, Coast Guard and Civil Defense"—according to the publisher. In most instances it is more complete than the restricted dictionary (not available to the general public) issued by the Joint Chiefs of Staff on the terms included in both dictionaries. Also, in most instances its definitions are less complete than are those of any of the standard dictionaries for college students on words or terms to be found in such sources. The *New Military and Naval Dictionary* does include, however, brief, accurate definitions of countless items such as *air attache, AFQT, Azon bomb,* and *brissance,* which are not readily available elsewhere. The work has received approbation from several military authorities and will unquestionably be of much assistance to those with special needs.

EARNEST BRANDENBURG,
Air University

BOOKS RECEIVED

BEST HUMOR ANNUAL. Edited by Louis Untermeyer and Ralph E. Shikes. New York: Henry Holt and Co., 1951; pp. viii+343. $3.50. ("the cream of the year's crop of mirth from magazines, newspapers, books—poems, articles, chapters, and columns, carefully selected and arranged.")

COLLECTED POEMS. By Marianne Moore. New York: The Macmillan Company, 1951; pp. 180. $3.00. ("The distinguished poet has collected into this one volume her poems—with a few exceptions which she herself has excluded—from *Selected Poems* [1935], *What Are Years* [1941], and *Nevertheless* [1944]—together with a number of hitherto uncollected poems.")

MEDICAL MILESTONES. By Henry J. L. Marriott, M.D. Baltimore: Williams and Wilkins Co., 1952; pp. xii+293. $3.50. ("Dr. Marriott has set out to give the non-medical public a readable and accurate account of the main advances in medicine in recent years. [This is] an authoritative, balanced account that will help you guard your health intelligently.")

NAME THIS CHILD. By Eric Partridge. London: Hamish Hamilton [New York: British Book Centre] (Third edition). 1951; pp. 296. 12s. 6d. (A "handy and authoritative dictionary of given names, . . . a scholarly, readable work which will meet the needs of inquiring parents, of those who wish to know something about their own names, and of the general reader.")

THE SKY CLEARS. By A. Grove Day. New York: The Macmillan Company, 1951; pp. xv+204. $3.00. ("poetry of the American Indians, . . . taken from about 40 North American tribes, including songs of the Eskimos of the Arctic coasts; the totem-pole makers of the Northwest; desert dwellers of the Southwest; horse-owning nations of the plains; hunters of the Western woodlands; and the Mayas and Aztecs of ancient Mexico.")

IN THE PERIODICALS

Laura Crowell, *Editor*

Inasmuch as the American regional and professional journals in the field doubtless come regularly to the attention of members of the profession, this department will limit its reference to periodicals not officially or directly concerned with speech. Readers are therefore referred to the current issues of American Speech, The Central States Speech Journal, The Southern Speech Journal, The Journal of Speech and Hearing Disorders, Educational Theatre Journal, Speech Monographs, *and* Western Speech.

RHETORIC AND PUBLIC ADDRESS

LAURA CROWELL
University of Washington

AUER, J. JEFFERY, "Cooper Institute: Tom Corwin and Abraham Lincoln," *New York History*, XXXII (October 1951), 399-413.

An analysis of the content and setting of three speeches made in New York City by Tom Corwin in the fall of 1859, events which did much to prepare the New York audience for Lincoln four months later.

BARRETT, ARTHUR L., "On Speaker-Audience Relationships," *The Pennsylvania Speech Annual*, VIII (July 1951), 8-10.

Examining three basic speech situations, Barrett concludes that "an awareness of possible audience reaction is the touchstone to attaining and maintaining proper prestige."

BRADEN, WALDO W., "The Cummins-Cannon Controversy of 1909," *Iowa Journal of History*, XLIX (July 1951), 211-220.

An account of the Knoxville speeches of Cannon and Cummins, of the rebuttal by Cannon at Elgin, Illinois, and of Cummins' answer given at the Marquette Club in Chicago.

CARDWELL, GUY A., "Bayard Taylor Campaigns for Lincoln," *Pennsylvania History*, XVIII (October 1951), 307-316.

An account and script of a relatively unknown address given by Taylor in October, 1860.

GRACE, HARRY A., "Effects of Different Degrees of Knowledge about an Audience on the Content of Communication," *The Journal of Social Psychology*, XXXIV (August 1951), 111-124.

This study, first of a series to investigate variables in the process of communication, deals with perception as indicated by the immediate recall of the communicator.

HARDING, WALTER, "Thoreau on the Lecture Platform," *The New England Quarterly*, XXIV (September 1951), 365-374.

Usually liked in his nature addresses and not understood in his transcendental lectures, Thoreau was sometimes "roused enough to forget all self-consciousness and deliver a ringing address."

ISENBERG, M. W., "Plato's *Sophist* and the Five Stages of Knowing," *Classical Philology*, XLVI (October 1951), 201-211.

Attempting to show that "the movement of thought in the *Sophist* follows closely the description of method" in the designated passage of the *Seventh Epistle*.

LAWRENCE, ELWOOD P., "Henry George's Oxford Speech," *California Historical Society Quarterly*, XXX (June 1951), 117-123.

An account of the violent audience reaction to George's speech on land reform at Oxford in 1884, and suggestion of reasons for his failure.

LUTHIN, REINHARD H., "Lincoln and the American Tradition," *The Midwest Journal*, III (Winter 1950-1951), 1-10.

An examination of significant words and acts of Lincoln regarding rights of property, religious freedom, representative government, etc., as one means of ascertaining the true meaning which the word *democracy* should have.

LUTHIN, REINHARD H., "Some Demagogues in American History," *The American Historical Review*, LVII (October 1951), 22-46.

"A historical summing-up of some of America's more influential mob-masters" with the hope of clarifying "the meaning of demagoguery and its significance in United States History."

MACLEISH, ARCHIBALD, "The Power of Choice," *The Atlantic*, CLXXXVIII (August 1951), 41-44.

The Boylston Professor explains that the issue underlying the Great Debate is whether the doctrine of inevitability of events is to replace the traditional American belief in man.

SMUTNY, ROBERT J., "The Sources of Cicero's Income," *The Classical Weekly*, XLV (December 10, 1951), 49-56.

A revealing study of the orator's relationship to his time, showing his greatest source to have been legacies from grateful legal clients, from political admirers, and from persons he had recommended.

WARNER, DONALD F., "Prelude to Populism," *Minnesota History*, XXXII (September 1951), 129-146.

An analysis of the part played by the Alliance Party in keeping alive the "movement of agrarian political unrest," and paving the way for the Populists.

WHITTINGHAM JONES, BARBARA, "The Strangers' Gallery," *The Quarterly Review*, CCLXXXIX (October 1951), 467-479.

The history of restrictions upon listeners to the debates in the House of Commons from the early exclusion of "Strangers" to the present admittance of often a thousand of the British public.

DISCUSSION AND DEBATE

WESLEY WIKSELL
Louisiana State University

ALLEN, LOUIS A., "How to Get the Most Out of Your Conference," *Advanced Management*, XVI (October 1951), 15-16.

Suggestions to those leading conferences in the forthcoming convention of the Society for the Advancement of Management.

BAIN, READ, "Action Research and Group Dynamics," *Social Forces*, XXX (October 1951), 1-10.

Maintaining that action research "can be done according to the ethic of science," Bain points to the body of systematized knowledge about the structure and functioning of groups developed in the last forty years, and suggests two crucial questions of needed research.

BALES, ROBERT F., "Some Statistical Problems in Small Group Research," *Journal of the American Statistical Association*, XLVI (September 1951), 311-322.

A description of a method for observation and recording of social interaction, producing quantitative reports of "what appear to be theoretically important variables."

BEALL, PAUL R., "Make It Informative!" *Advanced Management*, XVI (October 1951), 6-10.

A realistic plan for making "informative briefing presentations to groups within the company's public beneficiaries or to its owners or workers."

BENNE, KENNETH D., "'Group Dynamics' and the Conditions of Rationality in Judgment," *The Educational Forum*, XVI (November 1951), 43-54.

Explains that "group dynamics" is not an alternative to the method of rationality, but that it concerns itself with the social-psychological conditions that must be "constructed and maintained to support the use of methods of rationality by men in their judgments."

BERGSTROM, EDITH, "New York Personnel Club Workshops," *Personnel Journal*, XXX (September 1951), 144-145.

How the method was used as an effective means of exchanging ideas and of discovering sources of additional information on problems of current interest.

BOVARD, EVERETT W., "The Psychology of Classroom Interaction," *Journal of Educational Research*, XLV (November 1951), 215-224.

A report of research contrasting the effects of group-centered and leader-centered teaching procedures upon pupil personality and adjustment.

"Convenient New Room Makes Conferences Click," *Factory Management and Maintenance*, CIX (November 1951), 304-310.

The design, specifications, equipment, and furniture for a perfect conference room as recommended by the American Management Association.

CORY, STEPHEN M., "An Experiment in Leadership Training," *Educational Administration and Supervision*, XXXVII (October 1951), 321-328.

The experiment involved "a great deal of discussion, a considerable amount of try-out of new leadership practices on the job, and some rôle-playing."

FIELDS, HAROLD, "An Analysis of the Use of the Group Oral Interview," *Personnel*, XXVII (May 1951), 480-486.

Report of a questionnaire indicated usefulness of group oral interview "in examinations

for supervisory positions in the professions and in industry."

HEISE, GEORGE A., and GEORGE A. MILLER, "Problem Solving by Small Groups Using Various Communication Nets," *The Journal of Abnormal and Social Psychology*, XLVI (July 1951), 327-335.

Experimentation shows that performance depends upon the channels of communication open to the members, the task ahead, and the stress under which it works.

HOSLETT, SCHUYLER DEAN, "Barriers to Communication," *Personnel*, XXVIII (September 1951), 108-114.

The basic attack upon communication difficulties lies in "improving the face-to-face relationships of individuals and of groups at the several levels of the organization."

KAUSLER, DONALD H., "A Study of the Relationship Between Ego-Involvement and Learning," *The Journal of Psychology*, XXXII (October 1951), 225-230.

A study finding that the ego-involved group were more highly motivated in performance than the task-involved group, but that no greater habit strength resulted in one than the other.

LEBEAU, O. R., "Annual Meetings Are Important . . . But . . . ," *News for Farmer Cooperatives*, XVIII (October 1951), 11-12.

A comparison of patrons' and managers' appraisal of specified educational and contact methods. Of these methods, the annual meeting was rated first by managers and fifth by patrons.

LUPIN, PEARL S., "Laying the Groundwork for Group Work," *The English Journal*, XL (November 1951), 523-525.

A high school class studies life in Shakespeare's day through a group discussion technique. Ten recommended steps are given.

MAIER, NORMAN, and R. F. SOLEM, "Audience Role Playing: A New Method in Human Relations Training," *Human Relations*, IV, Number 3 (1951), 279-294.

A description of experiments conducted with three audiences and sample results of audience role-playing.

MEYER, HERBERT H., "Factors Related to Success in the Human Relations Aspect of Work-Group Leadership," *Psychological Monographs*, LXV, No. 3 (1951), 1-29.

Reporting an extensive study in The Detroit Edison Company, with implications for predicting supervisory success and for desirability of training in attitudes rather than skills.

RESNICK, J., "Group Dynamics in the Classroom," *The Journal of Educational Sociology*, XXV (October 1951), 112-116.

Although a somewhat slower method than that of the lecture, it yields values in personality development worth much as preparation for democratic life.

SARGENT, ARTHUR M., "Planning and Guiding a Meeting," *American Trade Association Executives Journal*, III (October 1951), 49-53.

Suggestions for officers who plan and preside over meetings.

SHEPHARD, BERNARD A., "The Forum That Builds Town Harmony," *The Kiwanis Magazine*, XXXVI (December 1951), 26-27+.

A report of a forum conducted for the last fifteen years by a minister, a priest, and a rabbi.

STRODTBECK, FRED L., "Husband-Wife Interaction over Revealed Differences," *American Sociological Review*, XVI (August 1951), 468-473.

An explanation of the "revealed difference technique" with discussion of its use in similar groups in different cultures.

"Workshop Conference," *Trends*, VII (September 1951), 25-26.

Thirty national organizations in Chicago met in roundtable groups to consider plans for working together to improve the country's public schools; delegates listed recommendations to be referred to their respective organizations.

ZELKO, HAROLD P., "Speech and Conference Leadership Training in Industry," *Personnel*, XXVII (September 1950), 124-129.

A general picture of the need, interest, and activity in speech and conference training in industry and government, and a specific plan for conducting practical speech training courses.

ZELKO, HAROLD P., "Taking the Mystery Out of Communications," *Journal of Industrial Training*, V (July-August 1951), 9-14.

Presents basic principles underlying a good communications system and a systematic approach to training in speech and conference leading to insure better communications.

RADIO AND TELEVISION

HALE AARNES
Stephens College

BEATTY, J. FRANK, "TV Code Adopted," *Broadcasting*, XLI (December 10, 1951), 23, 77, 89.

A discussion of the television programming and advertising code which goes into effect on March 1, 1952.

"Can Industry Use Television?" *Fortune*, XLIV (September 1951), 120-123, 136+.

Industrial television, ITV, is now used by twelve firms, various government agencies, and some educational institutions. Reasons why engineers have long thought that ITV would be more important than entertainment TV are given.

CAPONIGRO, JERRY, and RUTH P. KROEGER, "Hablemos Español Por Televisión," *The Modern Language Journal*, XXXV (October 1951), 477-480.

The great possibilities for arousing public interest in the study of foreign languages are demonstrated by the experimental course in Spanish, televised this spring by WFIL-TV, Philadelphia.

CLARK, HERBERT A., "Education by Revelation: Some Implications of the Televised Congressional Investigations," *Education*, LXXI (June 1951), 599-602.

Suggesting certain questions which educators must face in analyzing and understanding the potentialities of television.

GABLE, MARTHA A., "The Viewers' Views on Classroom TV," *Educational Screen*, XXX (June 1951), 226-227.

A Philadelphia survey recording the reactions of pupils, teachers, and parents who are seeing and using school telecasts. Mentions the Philadelphia workshop for training in teaching with radio and television.

"Interview with David Sarnoff: What's Next in Television," *U. S. News & World Report*, XXXI (November 9, 1951), 38-44.

Concerns television programming, color television, the relationship of television to motion pictures, and future uses of electronics.

JAMES, DAVID LLOYD, "Broadcasting and Spoken English," *Blackfriars*, XXXII (October 1951), 474-477.

In response to a variety of criticisms of B.B.C. English, James contends that the speech is set by the London newscasters whose duty it is to read news easily understood in all localities.

MIDAS, MARGARETE, "Without TV," *American Quarterly*, III (Summer 1951), 152-166.

Interviews show that parents objected to the advertisement of November, 1950, from need to conform with critics' opinions rather than from dislike of the advertisement.

OPPEL, JEROME L., "Broadcasting a Student Workshop," *Etude*, LXIX (September 1951), 20-21.

Encouraging music teachers to develop programs to be broadcast over local radio stations.

RUBICAM, RAYMOND, and MAURICE B. MITCHELL, "Can TV Survive Advertising?" *Saturday Review of Literature*, XXXIV (November 3, 1951), 24-25, 37-39.

Rubicam declares advertising will stifle television through standardization at a low programming level; Mitchell warns against control of programming.

SMYTHE, DALLAS W., "A National Policy on Television?" *The Public Opinion Quarterly*, XIV (Fall 1950), 461-474.

Urges a non-hysterical policy for our communications channels, one to provide such contents as will "maximize the reasonableness of our minds."

VAN HORNE, HARRIET, "Television in the Round," *Theatre Arts*, XXV (November 1951), 48-49, 84-85.

A consideration of Albert McCleery's work in using the theatre in the round in presenting drama on television.

WITTY, PAUL, "Television as an Aid to Instruction," *School and Society*, LXXIV (November 3, 1951), 273-276.

A brief summary of articles setting forth the potentialities as well as the present status of television in the classroom.

WYNER, NORT, "Economics of Television," *Television*, VIII (November 1951), 13-14, 30.

This analysis of the problems of television indicates that the industry's future will be marked by adequate profits.

YOUNG, MAHONRI SHARP, "Television: How Bad Can It Be?" *The American Scholar*, XX (Autumn 1951), 447-454.

Monitoring of seven New York City stations showed that the course now taken by the industry will prevent it from programming for vital adult education and public service needs.

DRAMA

ALBERT E. JOHNSON
University of Texas

ASHEIM, LESTER, "From Book to Film: the Note of Affirmation," *The Quarterly of Film, Radio, and Television,* VI (Fall 1951), 54-68.

A detailed study of the use by film makers of the "love story" and the "happy ending" in transferring certain reputable English and American novels to the screen.

BALLARD, EDWARD G., "The Subject of Aristotle's *Poetics*," *The Personalist,* XXXII (Autumn 1951), 391-397.

Two sources of pleasure in poetry—imitation and harmony—Ballard identifies, respectively, with Dionysus and Apollo. Thus, the *Poetics* "can be read as a metaphysical analysis . . . of the drama."

BERKELMAN, ROBERT, "Lincoln's Interest in Shakespeare," *Shakespeare Quarterly,* II (October 1951), 303-312.

Lincoln read Shakespeare like a philosopher and remembered the best passages. An enthusiastic theatre-goer in Washington, he found not only "self-forgetfulness," but also, "especially in Shakespeare's poetic utterance, the sublimation of his own harrowing emotions."

BERKELMAN, ROBERT, "Teaching 'Henry the Fifth'," *College English,* XIII (November 1951), 94-99.

Was Henry V an ideal sovereign or an "amiable monster?" Shakespeare, shrewd businessman, unquestionably sought to "please the audience with a flattering portrait of their popular hero."

CHARLES, LUCILE HOERR, "Drama in First-Naming Ceremonies," *Journal of American Folklore,* LXIV (January-March 1951) 11-35.

An investigation of "the extent, nature and function of drama and dramatization in ceremonies of primitive people."

DOWNER, ALAN S., "The Tudor Actor: A Taste of his Quality," *Theatre Notebook,* V (July-September 1951), 76-81.

The early Tudor actors used in their acting "symbolic and realistic gesture and action, and the timing and movement appropriate to the matter of the early professional drama."

FRYE, NORTHROP, "A Conspectus of Dramatic Genres," *The Kenyon Review,* XIII (Autumn 1951), 543-562.

Frye re-examines Aristotle's views on tragedy and comedy as the two dramatic forms and adds several genres in an attempt to enlarge the "critic's hornbook."

GASSNER, JOHN, "Philip Barry—a Civilized Dramatist," *Theatre Arts,* XXXV (December 1951), 49, 88-89.

An examination of the late Philip Barry's work and his place in our theatre.

GILDER, ROSAMOND, and PAUL GREEN, "Country Festivals," *World Theatre,* I, ii (1951), 24-30.

Green's foreword extols the theatre of the people; then Miss Gilder praises the mass pageantry of Green and Percy MacKaye and such annual festivals as those in Pasadena, San Diego, and Central City.

LAMBERT, J. W., "The London Theatre in the Festival," *Drama* (Autumn 1951), 9-13.

Lambert offers a brief critique of recent London productions, deeming those of Shakespeare and Shaw especially noteworthy.

LEVENTHAL, A. J., "Dramatic Commentary," *The Dublin Magazine,* XXVI (October-December 1951), 47-49.

Recently destroyed by fire, the Abbey Theatre will take over the Queen's Theatre for two years. Since the Abbey is more than a *building*, its idea will live as a vital impulse wherever it produces.

MAHOOD, M. M., "The Fatal Cleopatra: Shakespeare and the Pun," *Essays in Criticism,* I (July 1951), 193-207.

An analysis of various kinds of puns in Shakespeare, their timeliness, appropriateness, and truth to life.

MCKENNA, JOYCE, "Christopher Fry," *A. D. 1951,* III (Autumn 1951), 339-342.

"Christopher Fry has brought a taste of the Elizabethan drama to the contemporary theatre . . . a colorful, enchanting flow of language," though he "has not yet achieved the discipline and balance" of Eliot.

MYERS, PAUL, "Actor-Managers," *Dramatics,* XXIII (November 1951), 12, 32-33.

The actor-manager exists today although he functions differently from Daly and Irving. Myers briefly recounts the careers of two modern representatives, Maurice Evans and Jose Ferrer.

QUAYLE, ANTHONY, and JOHN GIELGUD, "The Purpose of Stratford," *World Theatre*, I, ii (1951), 20-21.

Quayle discusses some of his plans as director of the Memorial Theatre and the advantages of the Stratford season to the young as well as to the experienced actor.

STAFFORD, JOHN, "Henry Norman Hudson and the Whig Use of Shakespeare," *PMLA*, LXVI (September 1951), 649-661.

This mid-nineteenth century critic "taught his audience to see Shakespeare as an advocate of conservative American Whig and High-Church Episcopalian doctrines on social, political, and moral matters."

STOLL, ELMER EDGAR, "Not Fat or Thirty," *Shakespeare Quarterly*, II (October 1951), 295-301.

From much evidence in the play as a whole, Stoll discounts such references as inconsistencies in the text. Shakespeare was writing for the stage of his day.

THOMAS, SIDNEY, "The Meaning of Green's Attack on Shakespeare," *Modern Language Notes*, LXVI (November 1951), 483-484.

Greene's famous words in his *Groats-Worth of Witte* were not an allegation of plagiarism to Shakespeare but an attack upon him as an actor who presumed "to compete with his betters as a writer."

THORP, MARGARET, "The Motion Picture and The Novel," *American Quarterly*, III (Fall 1951), 195-203.

Few people realize the close bond between the motion picture and the novel in point of view, command of space, and the use of symbols.

VOWLES, RICHARD B., "Pär Lagerkvist: Dramatist of the Soul," *Saturday Review of Literature*, XXXIV (December 1, 1951), 15, 54-56.

Not a writer of popular realistic drama, the Swedish playwright and novelist has attempted to render "the area of fantasy more accessible—and more reasonable."

WEST, E. J., "Unity in Production," *Players*, XXVIII (October 1951), 4-5.

"Some basic idea underlies the whole structure of the play, and it is the task of the director to find that idea, to see that his actors accept it as the determining principle for all their speech and for all their movement, and to see that all the factors in the mounting of the play contribute to the idea."

WILLIAMS, RAYMOND, "Criticism into Drama, 1888-1950," *Essays in Criticism*, I (April 1951), 120-138.

In the rise of modern poetic playwriting Williams sees the "case of a body of successful criticism preceding, and largely assisting, the creation of a body of successful drama."

WILSHIRE, LEWIS, "Shaw's Last Play," *English*, VIII (Spring 1951), 193-195.

Wilshire uses the ten-minute puppet play *Shakes Versus Shav* as a springboard for commenting on Shaw's views of Shakespeare and the New Drama.

LANGUAGE AND PHONETICS

BERT EMSLEY
Ohio State University

GREWEL, F., "Aphasia and Linguistics," *Folia Foniatrica*, III, No. 2 (1951), 100-105.

Structural linguistics (herein based on Trubetskoy and de Saussure) are needed in studying aphasia, "viz. aphonemia, dysphonemia, paraphonemia, paraphasia, agrammatism, and paragrammatism."

HARRIS, ZELLIG S., "Review of Selected Writings of Edward Sapir in language, culture, and personality," *Language*, XXVII (July-September 1951), 288-333.

An exhaustive critique of Sapir's contributions in the three fields and in method: "the sensitivity and critical independence with which he approached his problems."

HAYAKAWA, S. I., "The Aims and Tasks of General Semantics; Implications of the Time-Binding Theory," *ETC.*, VIII (Summer 1951), 243-253.

If enough individuals acquire the orientations of science to their pressing problems, then "groups, classes and nations may begin to listen to each other with the specific intent of finding even small areas of agreement upon which larger agreements may eventually be built."

HESS, M. WHITCOMB, "The Poet and the Semanticist," *Catholic World*, CLXXIII (September 1951), 441-445.

"The poet differs from both the philosopher and the scientist in his presentation of the truth situation in its entirety; his language

carries not only the special knowledge object but also the frame of mind of the knower."

HOLLOWAY, JOHN, "The New Philosophy of Language in England," *Hudson Review*, IV (Autumn 1951), 448-453.

English philosophers hold that "the meanings of most words and expressions in common use are not precisely and exhaustively fixed and . . . it would be very inconvenient if they were."

KIMMERLE, MARJORIE M., RAVEN I. MCDAVID, and VIRGINIA GLENN MCDAVID, "Problems of Linguistic Geography in the Rocky Mountain Area," *Western Humanities Review*, V (Summer 1951), 249-264.

The cultural context of the Rocky Mountain area slightly modifies methods, requires younger informants and different local terms, promises more mixture of speech, but shows customary patterns of immigration origins and routes.

KOUTAISSOF, E., "Literacy and the Place of Russian in the Non-Slav Republics of the USSR," *Soviet Studies*, III (October 1951), 113-130.

Soviet Policy, aiming to provide education in the vernacular, has also led, since 1938, to compulsory Russian in the schools, and Russian alphabets for most vernaculars.

LARDNER, JOHN, "The Lexicographers in Stir," *The New Yorker*, XXVII (December 1, 1951), 101-125.

Light reading on prison argot, chiefly about a new book, *Dictionary of American Underworld Lingo*, and the authors, two ex-convicts and a prison chaplain.

MARCHAND, HANS, "The syntactical change from inflectional to word order system and some effects of this change in the relation 'verb/object' in English. A diachronic and synchronic interpretation," *Anglia*, LXX, Heft 1 (1951), 47-89.

Traces the historical development of the "retained object" and similar passive constructions of the type "He was done justice." The full meaning of the verb tends to include the object.

NEWMAN, EDWIN B., "The Pattern of Vowels and Consonants in Various Languages," *The American Journal of Psychology*, LXIV (July 1951), 367-379.

Working with letters rather than with phonemes, Newman found Samoan much restricted because of its regular alternation of vowel and consonant, and English highly variable, unpredictable, "noisy."

NOYES, GERTRUDE E., "The Beginnings of the Study of Synonyms in England," *Publications of the Modern Language Association*, LXVI (December 1951), 951-970.

Although Crabb's *English Synonymes* came out in 1816, not until the middle of the nineteenth century did synonymy establish itself as a "recognized and systematic department of the English dictionary."

SPEECH SCIENCE

LORETTA WAGNER SMITH
Brooklyn College

BEKESY, GEORG V., "DC Potentials in the Cochlea," *The Journal of the Acoustical Society of America*, XXIII (September 1951), 576-582.

Experiments show that "the amount of electrical energy consumed in the vestibular channel is greater than the amount of mechanical work done in accomplishing the displacement."

BERANEK, L. L. *et. al.*, "Calculation and Measurement of the Loudness of Sounds," *The Journal of the Acoustical Society of America*, XXIII (May 1951), 261-269.

A useful equivalent-tone method by which the spectrum of the sound is divided into frequency bands which are treated as pure tones in the determining of their loudness.

BOGERT, B. P., "Determination of the Effects of Dissipation in the Cochlear Partition by Means of a Network Representing the Basilar Membrane," *The Journal of the Acoustical Society of America*, XXIII (March 1951), 151-154.

Results of measurements on a 175-section network representing the basilar membrane uphold the dynamical theory of the cochlea, dissipation considered.

BONVALLET, G. L., "Levels and Spectra of Traffic, Industrial, and Residential Area Noise," *The Journal of the Acoustical Society of America*, XXIII (July 1951), 435-439.

A survey of city noise in Chicago shows levels of traffic noise for light, average, and heavy conditions; 90% were below 65 db. in the 400-800 cps. band.

BJÖRK, HARRY, "A Schematic Picture of the Inner Ear," *Acta Oto-Laryngologica*, XXXIX (October 1951), 363.

"A new diagrammatic picture of the inner ear . . . in which its typographic relations to the middle ear and to the posterior cranial fossa have received special attention."

DELATTRE, PIERRE, "The Physiological Interpretation of Sound Spectrograms," *PMLA*, LXVI (September 1951), 864-875.

A study investigating through use of the spectrogram the relation between the formant positions and the speech organ positions.

FOWLER, EDM. P. JR., and HENK C. HUIZING, "Sound Isolation for Hearing Tests," *Acta Oto-Laryngologica*, XXXIX (October 1951), 367-371.

Experimentation shows the attenuation figure for demountable sound proof booths "may approach to a value of 25 to 30 db., provided that all necessary precautions have been taken."

JACOBSON, HOMER, "Information and the Human Ear," *The Journal of the Acoustical Society of America*, XXIII (July 1951), 463-471.

The Brookhaven National Laboratory study shows that the brain is capable of utilizing less than one per cent of the information transmitted by the ear.

JEPSEN, OTTO, "The Threshold of the Reflexes of the Intratympanic Muscles in a normal material examined by means of the Impedance Method," *Acta Oto-Laryngologica*, XXXIX (October 1951), 406-408.

Experimentation determining the lowest intensity of a tone capable of setting up a distinct contraction of these muscles with a change in the impedance of the ear.

MCGINNIS, C. S., M. ELNICK, and M. KRAICHMAN, "A Study of the Vowel Formants of Well-Known Male Operatic Singers," *The Journal of the Acoustical Society of America*, XXIII (July 1951), 440-446.

A comparison of formant regions of vowels sustained by prominent male singers with one another and with those of untrained male voices showed three major formants in the male voice with a fourth of lesser importance appearing only in the trained voices.

MCKENZIE, WILLIAM, "The Fenestration Operation: Some Difficulties," *The Journal of Laryngology and Otology*, LXV (November 1951), 756-772.

A description of the difficulties a surgeon is likely to encounter in performing the operation and in managing the patient afterward.

METZ, OTTO, "Studies on the Contraction of the Tympanic Muscles as Indicated by Changes in the Impedance of the Ear," *Acta Oto-Laryngologica*, XXXIX (October 1951), 397-405.

Studies at the University Ear Clinic in Copenhagen, using changes in acoustic resistance in the examination of the muscular contraction.

MILLER, GEORGE A., GEORGE A. HEISE, and WILLIAM LICHTEN, "The Intelligibility of Speech as a Function of the Context of the Test Materials," *Journal of Experimental Psychology*, XLI (May 1951), 329-335.

An experiment to determine the result of limiting the number of alternative items upon the intelligibility threshold for speech in noise.

MOL, IR H., "The Dynamic Behaviour of the Ear after the Fenestration Operation," *Acta Oto-Laryngologica*, XXXIX (October 1951), 409-417.

Suggesting the use of the dynamogram, which plots sensations on the vertical axis and the corresponding pressure levels on the horizontal axis, in the diagnosis of cases where a fixation of the ossicle chain is suspected.

NILSSON, GUNNAR, "The Immediate Improvement of Hearing Following Fenestration Operation," *Acta Oto-Laryngologica*, XXXIX (August 1951), 329-337.

Hearing tests administered during fenestration operations to subjects under local anesthesia in the Ear Department of Karolinska Sjukhuset show that improvement is immediate, in most cases, for both air and bone conduction.

REITER, FRANK H., "Hearing Aids Not a Substitute for Lack of Hearing," *American Annals of the Deaf*, XCV (1950), 249-253.

Total education of deaf children means far more than teaching lip-reading, speech, and the use of hearing aids.

WEBSTER, FREDERICK A., "The Influence of Interaural Phase on Masked Thresholds—I. The Role of Interaural Time-Deviation," *The Journal of the Acoustical Society of America*, XXIII (July 1951), 452-462.

With the out-of-phase signal the "decline in level of masking, as a function of frequency, is just such as to hold the interaural time deviation (for the 90° position) constant at about 125 microseconds; tonal signals tend to show a decreasing critical time-deviation with increasing frequency."

PSYCHOLOGY AND PATHOLOGY OF SPEECH

DOROTHY SHERMAN
State University of Iowa

FIEDLER, MIRIAM F., "A Study of the Socio-Economic Status of a Group of Public School Children with Hearing Defects," *Child Development*, XXII (September 1951), 193-198.

Significant differences were found in the number of social agency contacts of 50 children with defective hearing, age 6-13 years, from 50 matched controls with normal hearing.

FREUD, ESTI D., "Clinical Language Rehabilitation of the Veteran: Methods and Results," *American Journal of Psychiatry*, CVII (June 1951), 881-889.

An account of a year's work with speech problems of stuttering, falsetto voice in men, aphasia, and rehabilitation of the hard-of-hearing at the Mental Hygiene Clinic in Newark, N. J.

HARRIS, HERBERT H., and K. L. WATTLEWORTH, "Tumors of the Larynx, Review of One Hundred and Sixteen Cases," *Archives of Otolaryngology*, LIII (June 1951), 640-645.

Early diagnosis of hoarseness cases would have significantly helped many of the thirty-five of the sixty patients who had hoarseness six months or longer.

HAWK, SARA STINCHFIELD, "Helping the Child with Delayed Speech," *G P*, III (June 1951), 43-49.

Dyslalia, dysaudia, blindness, mental deficiency, dysphasia, and emotional trauma are discussed as common causes for delayed or defective speech in children; some therapeutic methods are suggested.

KOS, C. M., "A Statistical Study of Pure Tone Audiometry in Relation to the Fenestration Operation," *Archives of Otolaryngology*, LIV (October 1951), 367-377.

Case records of 69 consecutive patients upon whom fenestration surgery had been performed show the significance of audiometric data in selection of patients and prognosis of hearing following surgery.

MCCONNELL, FREEMAN, "The Child with High Frequency Hearing Loss," *The Volta Review*, LIII (July 1951), 295-297, 328.

Audiograms of three children show that difficulties due to high frequency loss seem closely related to the audiometric contour in the speech range.

MILLER, WILLIAM J., "Esophageal Speech Solves a Problem," *Journal of Rehabilitation*, XVII (May-June 1951), 7-9.

A brief account from the Florida Division of Vocational Rehabilitation of a class in esophageal speech training for laryngectomees.

MIODONSKI, JAN, "An Inner-Middle Ear Test," *Acta Oto-Laryngologica*, XXXIX (August 1951), 296-299.

A simple test for differentiating conduction and perception deafness usable in an out-patient department, also of value in the "appreciation of operative prognoses in otosclerotic patients."

PLOTZ, MILTON and MORRIS J. BROOKS, "Vocal-Cord Paralysis in Heart Disease," *Archives of Otolaryngology*, LIV (September 1951), 273-278.

A discussion of the pathogenesis of the association of hoarseness and enlargement of the heart as a clinical syndrome with two illustrative cases and a résumé of the literature on the subject.

SPENCER, STEVEN M., "They're Not Afraid to Look in Mirrors Now," *The Saturday Evening Post*, CCXXIV (October 6, 1951), 28-29.

A description of the work being done in the Lancaster Cleft Palate Clinic of Lancaster, Pennsylvania: teamwork by surgeon, dentist, pediatrician, psychologist, hearing expert, and speech teacher.

WEDENBERG, ERIK, "Auditory Training of Deaf and Hard-of-Hearing Children," *Acta Oto-Laryngologica, Supplementum*, XCIV (1951), 1-130.

A report from the Otolaryngologic Department and the Audiologic Laboratory of Karolinska Sjukhuset, Stockholm, of an experiment in auditory training which uses special techniques with a speech audiometer equipped with high and low pass filters.

WESTLAKE, HAROLD, "A System for Developing Speech with Cerebral Palsied Children," *The Crippled Child*, XXIX (August 1951), 9-11, 28-29.

This article, second in the series, discusses the evaluation of a cerebral palsied child's motor deficits for speech and the development of essential motor skills that are lacking or inadequate.

ZAUSMER, ELIZABETH, "Speech Defects Resulting from Bulbar Poliomyelitis," *Physical Therapy Review*, XXXI (July 1951), 262-265.

Speech disorders resulting from paralysis of the cranial nerve nuclei group in bulbar poliomyelitis are described; a summary of suggestions for speech correction is given.

EQUIPMENT

WILLIAM J. TEMPLE, *Editor*

The 1951 Audio Fair

More than eighty exhibitors demonstrated audio equipment at the show held in conjunction with the third annual convention of the Audio Engineering Society in New York last November. A trip through the high-intensity sound fields of the two floors of the Hotel New Yorker given over to these displays reminded one visitor of the verb *audere* as well as *audire*. Here are a few of the impressions which emerged from the general din. Some of them deserve extended comment, which we will reserve for a later issue.

A favorite demonstration record, competing with Les Paul's *New Sound (Capitol H226 and H286)* and the notorious *Ionisation*, written for thirty-five percussion instruments (including two anvils) (*EMS 401, EMS Recordings, 9 East 44th Street, New York, N. Y.*), was Columbia's *Carnival of the Animals*, reviewed here in October.

Magnecord, Inc., (360 North Michigan Avenue, Chicago 1, Ill.) held a special demonstration for the press of the first commercial "stereophonic" (two-channel) recording and reproducing system. The use of two tracks on the same tape simultaneously recorded through two amplifiers from two separate microphones and reproduced through separate channels allows the listener to locate the source of the sound. In listening to a discussion, you can tell who is sitting at which side of the table, and you can pay attention to one voice when several people are speaking at once. The effect is most noticeable when you listen through independently connected earphones, but two-channel listening by means of loudspeakers is also more realistic than single-channel listening.

The *RCA "400" Magnetic Sound Projector* (RCA, Camden 2, N. J.) is now in production. It looks much like the *RCA "400" Senior*, costs only about $300 more, and has quiet film transport; good sound.

The new *R-J Speaker Enclosure* (The R-J Company, 10 West 86th Street, New York 24, N. Y.) is very small but sounds big. It represents an important development.

Audio Devices, Inc., (444 Madison Avenue, New York 22, N. Y.) has published an admirably clear booklet for the non-technical reader on *Fundamentals of Magnetic Recording* by C. J. LeBel.

A completely portable (9 3/4 lb.) battery-powered tape recorder with spring-driven tape transport mechanism (tape speed 1 7/8 inches per second) called the *Magnemite* is made by the Amplifier Corporation of America, 398 Broadway, New York 13, N. Y. Plays back, too, through earphones; costs $177; set of batteries costs $2.69, lasts 100 hours.

The Pentron Corporation (Chicago 16) has brought out a two-speed, two-track tape playback machine which looks like their tape recorder but, having no recording mechanism, costs much less. It is also available without power amplifier and loudspeaker, and so it can be connected like a radio tuner to any reproducing system—a very intelligent idea.

"Canned Noise" for Testing

A quick, qualitative evaluation of a phonograph or a record-reproducing system can be made by ear with the "Cook Series 20 White Noise Test Record." "White" noise contains sound energy evenly distributed throughout the audible frequency range, as white light contains energy throughout the visible spectrum. Mr. Cook's ingenious test record includes bands in which white (40-20,000 cycles) noise alternates with "gray" noise (40-12,000 cycles, 40-9,000 cycles, and 40-7,000 cycles). If your ear detects no difference between the white and one of the shades of gray, you may conclude that either your ear or your equipment is not responding to the sounds in the range above the highest frequency of the gray noise.

Many other tests, both aural and instrumental, are described in the engineering bulletin accompanying this record, which is available through dealers or from the Cook Laboratories, Stamford, Conn.

THE QUICK AND THE DEAD. VOLUME 1: THE ATOM BOMB. VOLUME 2: THE HYDROGEN BOMB. ***Produced by the NBC News and Special Events Department. Written and directed by Fred W. Friendly. RCA Victor Red Seal LM1129 and LM1130. Two 12" long play disks; 4 sides.***

If you heard them, you will remember the

NBC documentary programs called *The Quick and the Dead* in the summer of 1950. Bob Hope asked the questions and William L. Laurence of the *New York Times* gave the answers with the help of recordings of the events and the voices of the people who participated in them. The series was so successful that it was repeated in somewhat condensed form a few weeks later. These records, which contain the condensed version, make stirring listening.

The special value of these records for the speech profession is not in the information they present "in simple, understandable language that every child or adult can absorb" although that information is terrifyingly important. Some of it is also thrilling to hear, particularly the moving sequences which tell about the hopeful medical and other non-military uses of this new technology in contrast with the pathetic statements of survivors of Hiroshima. The voices and the words of Roosevelt, Churchill, Eisenhower, Baruch, Truman, and the others have historical interest. Students of acting will enjoy the skilful impersonations of Lise Meitner by Helen Hayes and of Albert Einstein by Paul Lucas, and the spontaneous sound of the dialogues between Hope and Laurence. (Actually, these two men had never met; their voices were separately recorded and subsequently spliced together. The result is especially remarkable because Laurence is what *Variety* calls "a nonprofessional.")

But most important of all, I think, is the material for study in the work of the writer and director of this production, the man whose skill, insight, and judgment were exercised in the undeniably effective selection and arrangement of the material. His work is rhetoric in the classical sense, and well worth our attention. It is no accident that another set of outstandingly successful documentary programs on records, Columbia's *I Can Hear It Now*, also carries his name on the label. (I will comment on them later.)

The Quick and the Dead is too long for classroom presentation, but I recommend it highly for study.

WILLIAM BUTLER YEATS. *The Only Jealousy of Emer, a poetic play for masked dancers, with music by Lou Harrison. Esoteric Records, Inc., 75 Greenwich Ave., New York 14, N. Y. 12" L.P.*

To those who are well acquainted with Yeats and the Celtic mythology with which he identified himself this record will be intensely interesting. The recording is based on the production by the Summer Workshop in Dance and Drama at Reed College in Oregon in 1949. The play is directed by Bonnie Bird and the music by its composer.

JAMES JOYCE *reading his "Anna Livia Plurabelle." Folkways 1043. Folkways Record and Service Corp., 117 West 46th St., New York 19, N. Y. 12" 78; $7.50.*

Although this record has been on the market for years, I am glad to have an opportunity to recommend it anew. You will enjoy Joyce's poetic reading and the beauty of his voice, which is apparent even though the quality of the recording is not up to present standards. I also recommend highly the lucid commentary by Robert Sonkin on this record in "Eastern Public Speaking Conference: 1940" published by The H. W. Wilson Co., New York.

BHAGAVAD-GITA. *Chapter 2, 53rd to 73rd verses, read in Sanskrit by Dr. T. M. P. Mahadevan and in English translation by Swami Nikhilananda. Folkways 1045. 12" 78; $5.*

To most of us Sanskrit means nothing except a notoriously difficult language, inaccessible and therefore completely unknown. A record like this one does not promise mastery in ten easy lessons, but it does make available a sample so that all of us may know at least what the language sounds like. The liturgical nature of the material spoken here is shown in the repetitive musical pitch pattern of Dr. Mahadevan's delivery. The English translation on the other side is spoken with the familiar pulpit intonation, though in an un-English accent.

This is one of many curious and fascinating records to be found in the Folkways catalogue.

EFFECTIVE SPEAKING. *Dr. Walter O. Robinson's course in ten lessons, narrated by Milton Cross. Harper & Brothers. Five 10" 78, with printed text. $8.95 (20 per cent discount to teachers).*

Academic teachers of speech may be interested in these records to find out how their author has succeeded in maintaining a speech and voice studio in Carnegie Hall for more than fifty years. If his formula is correctly represented by the half hour of instruction given on these records, the principal ingredients are the inspiration of the teacher's fame, exhortation, and encouragement by positive suggestion.

The kind of information given about speech may be fairly represented by the fact that the sounds of the names of the letters A, E, I, O, and U are presented as "the vowels."

The narrator (a former pupil of the author of the course) is not the relaxed Milton Cross

of "Piano Playhouse," but the over-precise diction award winner.

This album carries the imprint of the same house that publishes the works of some of our most distinguished colleagues. It will add no luster to the name.

HARK! THE YEARS! *A scrapbook of sound described by Frederick March. Capitol FED-282; five 12" 78. Also available on one 12" LP (Capitol S-282).*

This album contains some of the same museum specimens as the "Voices of Freedom" reviewed last April, but it contains far more and it is done better. It will probably be the standard of its type for some time to come.

Scrapbook is a better word than "documentary" for this record. Some of the famous people are represented by a single sentence in their own voices, but I think you will find the roster of their names irresistible.

Here it is: Trumpeter Kenneth Landfrey (who sounded the bugle for the "Charge of the Light Brigade" at Balaclava), Florence Nightingale, Thomas A. Edison, P. T. Barnum, William Jennings Bryan, Lillian Russell, John Barrymore, Enrico Caruso, W. C. Handy, Teddy Roosevelt, Robert E. Peary, Champ Clark, William Howard Taft, Eugene V. Debs, Woodrow Wilson, Raymond Hitchcock, Eva Tanguay, George M. Cohan, De Wolf Hopper, John J. Pershing, Ferdinand Foch, N. Lenin, Henry Cabot Lodge, Ernestine Schumann-Heink, Carrie Chapman Catt, Corinne Roosevelt Robinson (Teddy's sister), Warren G. Harding, Will Rogers, Billy Sunday, Douglas Fairbanks, Sr., W. C. Fields, Emile Coué, Gertrude Stein, Bobby Jones, Jack Dempsey, Knute Rockne, Babe Ruth, Graham McNamee, Charles A. Lindbergh, Calvin Coolidge, James J. Walker, Aimee Semple McPherson, Fiorello H. LaGuardia, Herbert Hoover, Mohandas K. Gandhi, Albert Einstein, George Bernard Shaw, and Franklin D. Roosevelt.

CYRANO DE BERGERAC. *Excerpts recorded by Jose Ferrer and others. Capitol S-283. 12" LP.*

Brooks Atkinson recently said, "Mr. Ferrer's ideas are never literary; they have an instinct for the theatre." Literary values loom larger when the visible theatre is missing. In this recording, the bravura "nose" speech and the ballade of the duel suffer from the absence of visible actors, but I found the balcony scene, the "no thank you" speech, and the final death scene believable and reminiscent of the brilliance which won Mr. Ferrer the 1950 academy award for the best performance by an actor.

This record owes its origin to the film, but it is not a re-recording from the soundtrack. The Roxanne of the record is Patricia Wheel, who reads appealingly in a lovely voice. The others in the cast are Robert Carroll, Fran Letton, Vincent Donahue, Ralph Clanton, and Edmund Trzcinski. Music is by Paul Bowles. Recommended for your permanent collection.

RICHARD II. *Selections recorded in England by members of the Stratford-Upon-Avon Festival Company. ALD 8001. Allegro Records, 2 Columbus Circle, New York 19, N. Y. 12" LP.*

These more than merely competent readings are as good as you will hear in a great deal of play-going. The first side of the record contains the last words of John of Gaunt (Act II, Scene 1) with John Ruddock as a noble Gaunt. The second side includes Act III, Scenes 2 and 3, and Act V, Scene 5. Robert Harris plays the melancholy and pathetic Richard.

The jacket carries the promise that "The Merry Wives of Windsor" and "The Tempest" are scheduled for future release in this series of records.

HAMLET. *Laurence Olivier in excerpts from his motion picture production. With music by William Walton, performed by the Philharmonia Orchestra, conducted by Muir Mathieson. RCA Victor LCT-5. 10" LP.*

Recorded in England from the soundtrack of the film, this record contains the following excerpts: Band 1—"O that this too, too solid flesh." Band 2—Funeral March. Band 3—"To be, or not to be." On the second side: Band 1—"How long hast thou been gravemaker," with Stanley Holloway. Band 2—"Speak the speech," with Harcourt Williams. Band 3—The play scene, with Basil Sydney.

Whether or not you saw the film, you should have this record. It has great beauty. Having heard it, you will want to see the film. And read the book, as the saying goes.

The technical-minded will notice in the first band that the combination of close microphone and film recording makes strange pops out of some of the plosive consonants.

Unreservedly recommended.

JOSEPH F. SMITH *reading Stephen Vincent Benet's "Western Star," Oscar Wilde's "The Young King," and five soliloquies from "Hamlet." Twelve 12" 78; 24 sides. Available in limited quantity from Vernon A. Rux, 1920 Margarita Ave., Pomona, Calif. $22.*

These excellent recordings, custom manufactured by RCA Victor, constitute the most im-

pressive one-man performance I have heard on records. Taken together, they form a two-hour program of interpretative reading lacking only the encore pieces.

In these selections Mr. Smith is a reader, not an actor or impersonator. He says on the inside cover of the "Western Star" album, "If I can make one contribution to the bringing back of artistic integrity and power to the interpretation of Literature without the emotional crutches of music and sound effects, which can so cleverly camouflage a reader's multitude of sins,—I shall be gratified." I think these records do constitute such a contribution.

Presumably, these records were made before the LP era. The same material could go on two 12" LP disks, at perhaps half the price, and more of us could afford to buy them.

PETER AND THE WOLF. *Narrated by Basil Rathbone with Leopold Stokowski conducting the All-American Orchestra. Columbia ML 4038. 12" LP.*

PETER AND THE WOLF. *Narrated by Eleanor Roosevelt with the Boston Symphony Orchestra, Serge Koussevitzky, Conductor. RCA Victor LM 45. 10" LP; 2 sides.*

Contrary to the impression fostered by Hollywood, it is not necessary to have a pretty face to play a leading role in the world. Mrs. Roosevelt has no more prettiness of voice than she has of feature, but her reading of the narrative in this children's classic is earnest and homely (in the old sense), like family charades. Mr. Rathbone's performance is, of course, professional—not personal, and easier to listen to. Of the two musical performances, I much prefer that of the Boston Symphony.

The reverse side of the Columbia record presents Mr. Rathbone and others in a botched condensation of "Treasure Island." Half an hour is just not enough time to tell the story, and it leaves a bad taste in spite of Rathbone's gusto for the part of Long John Silver.

OTHELLO. *Recorded by Paul Robeson, Uta Hagen, Edith King, Jose Ferrer, and others. Columbia SL-153. Album of 3 12" LP, six sides.*

This full-length (though not uncut) production allows you to bring as much or as little of the play as you choose into your classroom as many times as you choose, or to assign the whole for library listening. It is the kind of record that should be made standard classroom equipment for the courses in which its material is studied.

ROBERT FROST *reading his own poems. National Council of Teachers of English, 211 West 68th St., Chicago 21, Ill. Two 10" LP disks, $3.50 each (plus ten percent tax); or 6 10" 78 rpm disks, $2.00 each (plus tax). Prices to NCTE members are lower.*

Owners of the older set of Frost records will want these to compare the new readings with the old and to possess the additional poems included in the new set. Those who do not own the old set must have the new because Robert Frost is Robert Frost, because he is one of the poets who reads well, and because RCA Victor has done well by him in the recording and manufacture of these disks for NCTE.

Twenty-four of Frost's best-known and most popular poems are here, read with warmth and vigor. The list includes *Birches, Mending Wall, The Road Not Taken, Stopping by Woods on a Snowy Evening, The Runaway, Fire and Ice, The Death of the Hired Man,* and many others. Mr. Frost makes frequent use of the trick of rushing past pauses, as many practised pulpit and platform readers do.

If you have not yet been converted to long-playing records and equipment, let me point out two advantages of the LP version of this set of records. One is the considerable difference in price, and the other is that *The Death of the Hired Man* is complete and uninterrupted on one side of an LP disk, but broken into three parts on three sides of the 78 rpm disks.

YOU ARE THERE. *The Signing of the Magna Charta, and the Battle of Gettysburg. Produced and directed by Robert Lewis Shayon. Columbia ML 4149. 12" LP.*

Most of you will remember the imaginative series of broadcasts, represented on this record by two examples, in which historical events were recreated as if CBS news correspondents had been reporting them as they occurred. Whether you regard them as a stunt to publicize CBS News or as history lessons made palatable and vivid for people who could not or would not pay attention to them otherwise, you will agree that they were an important radio series. If you did not have the means or the foresight to record these programs off the air, you will find this record an indispensable addition to your library. I confess to a personal interest in it because one of the reporters of the battle of Gettysburg is Richard C. Hottelet, whom I remember as a student in my own classroom.

Conventions and Conferences

T. EARLE JOHNSON, *Editor*

CONVENTION CALENDAR

SPEECH ASSOCIATION OF AMERICA:

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel. Program Chairman: H. P. Constans, University of Florida.

1953. New York City, during the week of December 26, at Hotel Statler.

1954. Chicago, during the week of December 26, at the Stevens Hotel.

AMERICAN EDUCATIONAL THEATRE ASSOCIATION:

1952. Cincinnati, December 29-31, at the Netherland-Plaza Hotel. Program Chairman: Barnard Hewitt, University of Illinois.

AMERICAN SPEECH AND HEARING ASSOCIATION:

1952. Detroit, November 20-22. Program Chairman: Stanley Ainsworth, Florida State University.

CENTRAL STATES SPEECH ASSOCIATION:

1952. Tulsa, Oklahoma, April 18-19, at the Hotel Mayo. Program Chairman: John W. Keltner, University of Oklahoma.

NEW ENGLAND SPEECH ASSOCIATION:

1952. Boston, Massachusetts, November 21-22. Program Chairman: Edmund Cortez.

PACIFIC SPEECH ASSOCIATION:

1952. Wailuku, Maui, April 5. Program Chairman: Joseph F. Smith, University of Hawaii.

SOUTHERN SPEECH ASSOCIATION:

1952. Jackson, Mississippi, April 3-5, at the Hotel Heidelberg. Program Chairman: Betty May Collins, Technical High School, Memphis, Tennessee.

1953. First week in April at place to be selected. Program Chairman: Batsell B. Baxter, David Lipscomb College, Nashville, Tennessee.

SPEECH ASSOCIATION OF THE EASTERN STATES:

1952. New York City, April 17-19, at the Hotel New Yorker.

WESTERN SPEECH ASSOCIATION:

1952. Denver, Colorado, scheduled for Thanksgiving week.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH:

1952. Cleveland, March 28-29, Hotel Carter. Conference on College Composition and Communication.

SPEECH ASSOCIATION OF AMERICA

The Thirty-Seventh Annual Convention of the Speech Association of America will be held in Cincinnati, Ohio, on December 29-31 at the Netherland-Plaza Hotel. Professor H. P. Constans, of the University of Florida, S.A.A. First Vice-President, is in charge of the program and will welcome suggestions from readers, both as to program ideas and specific convention papers.

The Executive Council and most of the committees will schedule pre-convention meetings on December 28. The several affiliated organizations will also hold their pre-convention sessions on this date.

The American Educational Theatre Association will meet jointly with S.A.A. and the officers of the two associations are working together in the planning of the program. The American Speech and Hearing Association is meeting separately this year and will hold its convention in Detroit during the latter part of November.

The central location of Cincinnati and the ease with which it can be reached from every section of the country suggest that the convention should be well attended. The fact that the dates of the convention are late in the Christmas week will also promote attendance.

SOUTHERN SPEECH ASSOCIATION

The Twenty-Second Annual Convention of the Southern Speech Association will be held in Hotel Heidelberg in Jackson, Mississippi, on April 3, 4, and 5. The central theme of the convention program will emphasize the influence of speech training upon society.

The convention will be preceded by the Southern Association Speech Tournament which will be held on Monday, Tuesday, and Wednesday, March 31, April 1 and 2. The Third Vice-President is in charge of the Tournament. A student congress meeting in the legislative halls

of the Mississippi State Capitol will hold sessions concurrently with the convention on Thursday and Friday.

Three general sessions scheduled are entitled: Speech and Society, Speech Standards and Criteria, and We Look to Each Other. Speakers for the general sessions will include outstanding members of our own profession, as well as those from other professions. Thus the opening session will include addresses by William Norwood Brigance, Wabash College; Earnest Brandenburg, Air University, Maxwell Field; and James D. Arrington, Editor and Publisher of the *News-Commercial*, Collins, Mississippi.

Sectional programs are scheduled in the following areas: Adult Education, Elementary Education, Forensics, Fundamentals, Graduate Study and Research, Interpretation, Radio and Television, Religious Education, Rhetoric, Speech Correction, and Speech Education.

The program for Saturday, April 5, will consist of the three regional Workshops. These are sponsored by joint committees representing the Southern Speech Association, the American Educational Theatre Association, the American Speech and Hearing Association, and the American Forensics Association.

CENTRAL STATES SPEECH ASSOCIATION

The Annual Convention of the Central States Speech Association will be held April 18 and 19, 1952, in the Hotel Mayo, Tulsa, Oklahoma. The program of the convention will provide for sectional meetings and workshops organized to cover nearly every phase of the speech field. General sessions will be concerned with the place of speech in the liberal arts and the place of speech in psychological welfare. A special round table of leading figures in the profession will discuss some of the pressing issues facing our professional group.

Workshop meetings are being planned for teachers in elementary schools, for high school teachers, and for general consideration of problems in communication. These workshops are being so arranged that the participants will have time to discuss their problems and also to take part in some of the sectional meetings.

Sectional meetings are scheduled in the following areas: Public Address, Hearing and Audiology, Theatre, Radio and Television, Speech in Business and Industry, Semantics, Discussion, Stuttering, Interpretation, Rhetorical Theory, Graduate Programs in Speech, Teaching the Deaf, The Fundamentals of Speech Therapy, College Forensics, The Basic Course in High School, Voice Science and Experimental Phonetics, Integration of Speech with Related Fields, Discussion and Debate in High School Forensics, Training the Speech Therapist, Extension Programs in Adult Speech Education.

The AETA is sponsoring all the theatre programs. Special sectional meetings in theatre are scheduled for each of the meeting periods.

The Oklahoma Speech Association and the Kansas Speech Association are holding their state meetings jointly with the CSSA at Tulsa.

A special drama production by the University of Tulsa will be presented on the evening of April 18.

The major emphasis in the convention will be on aspects of professional unity that will recognize the diversity of interest and problems within the field.

CONFERENCE ON COLLEGE COMPOSITION AND COMMUNCATION

The Conference on College Composition and Communication of the National Council of Teachers of English will hold its annual spring meeting at the Hotel Carter in Cleveland on March 28 and 29, 1952. The program will include two general sessions: the first, What Employers Expect from the Freshman Course; the second, What Other Departments Expect from the Freshman Course; three sessions devoted to some fifteen or twenty workshop topics; and two groups of panel discussions on such topics as Audio-Visual Aids, Sources of Information for the Establishment of Usage Standards, and Gauging Resources for the Study of Communication. Also scheduled is a report at the luncheon meeting on a survey of teacher preparation for college courses in composition and communication. The conference is not restricted to members; all persons interested in composition and communication courses at the college level are cordially invited to attend.

NEWS AND NOTES

JANET BOLTON, *Editor*

IN CONCLAVE

CALIFORNIA SPEECH THERAPY INSTITUTE. The California Speech Association, Southern Section, devoted a two-day fall conference to a study of improved methods of educating the school child who stutters; delegates represented the majority of Southern California public schools. J. J. Thompson, Association President, Coordinator of Special Education for the Riverside County Schools, served as chairman of the opening informal discussion, "Ethics in the California Speech Therapy Association." Conrad F. Wedberg, Consultant on Speech Therapy for the State Department of Education, introduced in a keynote speech the conference objective, "Problems of Stuttering." Sectional discussions included: "Handling the Stutterer of Pre-School Age," led by Mrs. Alma Wedberg, Coordinator and Supervisor of Speech Education, Los Angeles County Schools; "Understanding the Stutterer Through Projective Techniques," Nadine Hermanson, Speech Consultant, Orange County Schools; "The Classroom Teacher and the Stutterer," Mrs. Agnes Freye, Consultant in Speech Therapy, State Department of Education; "Organic Aspects of Stuttering," Norman Freestone, Associate Professor of Speech, Occidental College; "Counselling Parents of the Stutterer," Kathryn Stasney, Alhambra City Schools; "Handling the Adolescent Stutterer," Los Angeles City Schools; "Play Therapy and the Stutterer," Dorothy Schmerdtfeyer, Los Angeles County Schools.

IDAHO SPEECH AND DRAMA CONFERENCE. The one-day conference sponsored by Idaho State College in November tightly scheduled features in a number of speech and theatre areas: a demonstration of impromptu speaking, a film on speech and hearing problems, demonstrations of spotlight making and center staging, a panel discussion of the current high school debate question, and examples of radio, television, and stage directing, the latter a full matinee performance of *The Curious Savage*.

INTERCOLLEGIATE POETRY READING FESTIVAL. Long Island University will be host this year to the annual Poetry Reading Festival in April. More than twenty eastern colleges and universities are yearly represented by student readers and their faculty advisors attending the meet.

CEREBRAL PALSY FOCUS OF LOUISIANA CONFERENCE. The State organization of teachers of speech in Louisiana offered its annual program on the second day of the November meeting of the Louisiana Education Association. The morning session was devoted to the general problem, "How can we improve the speech program in our high schools?" Giles W. Gray, Louisiana State University, led the discussion, and was joined by Clio Allen, Northwestern State College, E. R. Minchew of Castor, and Lilian Polk of Shreveport. The cerebral-palsied child was the subject of the afternoon meeting; the study included a motion picture of patients in a cerebral palsy nursery school, demonstrations of physiotherapy and occupational therapy by M'ree Wakefield and Helen Wood, respectively, and a summarizing address by Lois Wilson, chairman of the meeting, on "Relating Physical and Occupational Therapies to Speech Training for the Cerebral Palsied."

OHIO STATE DRAMA CLINIC. The University Theatre, Department of Speech, Ohio State University, was host on November 10 to more than three hundred high school teachers and students from central and southern Ohio. Lecture demonstrations on make-up, "Looking the Part," on acting, "The Actor Rehearses the Shakespearean Play," and on technical problems, "Cutting Corners in Stage Settings," comprised the morning session. Features of the day were the luncheon address by Leon Miller, Director of the National Thespian Society, and a matinee performance of the University Theatre production of Shaw's *Arms and the Man*.

ORAL COMMUNICATION INSTITUTE AT SOUTHERN CALIFORNIA. In November the Annual Institute for Teachers, sponsored by the Department of Speech, University of Southern California, was attended by more than two hundred educators; W. Charles Redding, Assistant Professor of Speech, was program-coordinator. The Institute theme, Oral Communication, was developed in an orientation program—with Alan Nichols, Professor of Speech, presiding—and in two sec-

tional meetings: "Oral Communication and Speech Correction," discussion leader, Conrad F. Wedberg, Consultant in Speech Correction for the State Department of Education, and "Oral Communication and Public Discussion," chairman, Milton C. Dickens, head of the Department of Speech, University of Southern California.

CATHOLIC THEATRE REGIONAL FESTIVAL AT ST. LOUIS. The first week of this month, Catholic high schools from Missouri and five adjoining states will be in attendance at the Regional Festival, sponsored by St. Louis University for the Catholic Theatre Conference. This year entries will be followed by production critiques or discussions rather than competitive ratings.

STATE ASSOCIATION ELECTIONS. The administrative board of the Texas Speech Association for 1951-1952 includes: President, Harold Weiss, Southern Methodist University, Dallas; Vice-President, Fred J. Barton, Abilene Christian College, Abilene; Executive Secretary, Crannell Tolliver, West Texas State College, Canyon; Editor-Historian, Arthur R. Hayes, University of Texas, Austin; Vice-President Elect, (1952-53), Jeanne Lennard, Lufkin High School, Lufkin; Executive Secretary Elect, Robert B. Capel, Stephen F. Austin College, Nacogdoches; Editor-Historian Elect, Maurine Amis, University of Texas, Austin. . . . At the Pennsylvania Speech Association Convention, William S. Tacey, Associate Professor of Speech, University of Pittsburgh, was elected to a two-year term as Executive Secretary of the organization. . . . The roster of the Virginia Speech Association for 1952 is headed by the following officers: President, Mrs. Zelda Horner Kosh, Supervisor, Speech Education Department, Arlington; L. Leroy Cowperthwaite, Richmond Area University Center, Richmond; Secretary-Treasurer, Frances Cox, Newport News High School, Newport News. New sectional chairmen are: elementary school, Ellen Edwards, Roanoke; high school, Robert Stevens, Buchanan; college, Raymond Hodges, Richmond; community theatre, Mrs. Edith Carrington, Lynchburg.

IN THE CURRICULUM

MARYLAND EUROPEAN PROGRAM. Fourteen speech teachers were at work in the University of Maryland European Program during the first term this year as a part of the College of Special and Continuation Studies headed by Dean Joseph M. Ray of College Park, Maryland. Speech is a required subject for the Military Science degree offered in Europe, and military personnel and civilians may take the courses for college credit. Classes meet three hours two nights a week for terms of eight weeks; each instructor teaches two classes a week, usually moving from one post to another at the end of each term. W. L. Stausbaugh, Chairman of the University Speech Department, is in charge of the program from College Park; and from Heidelberg, Germany, Russell W. Lembke is directing the teachers in the European area, which includes posts from remote Asmara to Bentwaters, England. Lester Raines, Lawrence Grosser, and Melvin Miller were stationed in England during the first term. The European staff has also included: John M. Barr, Captain Lee R. Beaumont, Arthur Bouvier, Mrs. Helen Brent, Francis X. Brilty, Mason G. Daily, James M. Keys, Miss Ann Logiudice, William McKenzie, and Major Milton T. Pollen.

APPOINTMENTS AND PROMOTIONS

FINE ARTS DEAN AT HOWARD PAYNE. Clyde Jay GARRETT has been appointed Dean of the Division of Fine Arts at Howard Payne College, Brownwood, Texas. Speech-drama, with music and art, comprises the division, and is listed as a major for the B.A. and B.S. degrees, as well as a minor for the M.S. in Education, a degree to be instituted this spring.

APPOINTMENTS:

Bethel College, Tennessee: William Henry Wilson, assistant professor of speech and English, and director of theatre; *Copiah-Lincoln Junior College,* Mississippi: Wallace A. Gray; *Cornell University:* Winifred B. Brandfon; *Eastern Illinois State College:* Henry L. Ewbank, Jr., assistant professor of speech; *University of Georgia, Atlanta Division:* R. William Harp; *Hamden Public Schools, Connecticut:* William Formaad, supervisor of speech and hearing; *University of Houston:* Patsy Ruth Heidt; *Lehigh University, Pennsylvania:* Dwight L. Freshley, instructor in speech and director of debate; *Los Angeles State College:* James J. Stansell; *Louisiana State University:* Clinton W. Bradford, assistant professor of speech; *Mississippi Southern College:* Sylvester Q. Breard. *New York University, University College:* Joseph W. Miller, instructor in speech and director of the theatre; *Oregon State College:* Duane Tucker, assistant professor of radio education; *College of the Pacific, California:* Loida Farrow, assistant professor of speech; *University of Pittsburgh:* Theresa Mravintz, supervisor of costumes and make-up; *Queens College:* E. W. Bor-

gers, instructor in drama and director of the Playshop; *St. Louis University:* Donald C. Mullin, instructor in theatre and technical director of the University Theatre; *Southeastern Louisiana College:* Norman J. Attenhofer; *Temple University:* Berwyn Collentine, instructor in radio and supervisor of University Station WRTI; John Culver, instructor in radio; Ardis Kresensky, instructor in speech. *Westminster College, Pennsylvania:* William Burbick, instructor in speech and technical director of the theatre; James Lewis, instructor in speech.

PROMOTED:

Flora Rheta Schreiber, *Adelphi College,* New York, to the rank of assistant professor.

FROM THE PRESS

Russell W. Gilbert, Susquehanna University, "The Oratory of the Pennsylvania Germans at the Versammlinge," 1951 Susquehanna University Studies.

James Alpheus Butler, Director of the Division of English and Philosophy of Literature, Paul Quinn College, Texas, *Philosopher and Saint,* a volume of sonnets and lyrics, Waco, Texas; Laurel Publishers.

ON THE STAGES

GARRICK PLAYERS' ANNIVERSARY. Fifty years ago, in January, 1902, Lake Forest College presented *David Garrick;* from the play, the college drama organization took its name. On January 20, the Garrick Players celebrated their golden anniversary with a performance of the same play. Special guests among the audience were members of the Class of 1902, and the Waukegan lawyer who had played the title role in the original production.

SPEECH-THEATRE BUILDING AT OTTERBEIN. Otterbein College, Westerville, Ohio, recently dedicated its new Cowan Memorial Hall, the $420,000 gift of Ohio industrialist, Jerome Cowan. The theatre auditorium seats 1300, and the building houses as well the classrooms and offices of the department and the radio studios.

TENNESSEE CAROUSEL THEATRE. The University of Tennessee last summer introduced its open-air arena style theatre, the Carousel. The canvas-top structure will go up again as a regular summer theatre project; a minimum of four plays will be scheduled during the season.

THE "4:20" THEATRE. Students in theatre production at Westminster College in Pennsylvania continues their Wednesday afternoon programs of one-acts; the "4:20" Theatre (named from its curtain time) was instituted last year, and its free public admittance has insured good attendance for the plays.

THEATRE SCHEDULES:

Antelope Valley Joint Union High School and Junior College: *Hansel and Gretel, The Apple of His Eye, The Admirable Crichton;* Arkansas State Teachers' College: *The Gramercy Ghost, The Taming of the Shrew;* Clarke College, Iowa: *Caste;* Drake University: *Dulcy, Peter Ibbetson, The Sea Gull, The Enchanted, The Merry Wives of Windsor;* Idaho State College: (University Theatre's Silver Anniversary season) *The Curious Savage,* Obey's *Noah, The School for Scandal;* Lehigh University: *The Rivals;* Long Island University: *The Family Reunion;* Louisiana State University: *Dr. Knock;* Monmouth College, Illinois: *Arms and the Man, Craig's Wife,* The Bandmaster (new musical); Ohio State University: *Arms and the Man, King John, She Stoops to Conquer, Billy Budd, The Emperor's New Clothes;* University of Pennsylvania: *Romeo and Juliet;* University of Pittsburgh: *January Thaw, Oedipus the King, The Heiress, Our Town,* St. Louis University: *Brother Rat, Rip van Winkle, Faust,* Revelations of '52 (student musical); University of Southern California: *Candida, Everyman, Escape;* Westminster College, Pennsylvania: *Othello.*

IN THE STUDIOS

BATES COLLEGE STATION. Station VBC (Voice of Bates College) inaugurated its first series of programs for campus listeners on November 1st. The Station staff, under the direction of Martha Murrell of the Speech Department, is composed of more than fifty students.

STANFORD TELEVISION. Under the leadership of Stanley T. Donner, director of radio and associate professor of speech and drama, Stanford University is presenting a series of thirteen television programs for Station KPIX-TV in San Francisco. The series led off with three presentations of "Troubled Spots of the World." The invitation from KPIX to develop the series resulted from Stanford's cooperation with the University of California and the public schools in the "Operation Education" programs televised by KRON-TV from the bay city last year.

WISCONSIN FM NETWORK. Henry L. Ewbank has been chairman of the University of Wisconsin

Radio Committee since 1929 and of the State Radio Council since 1945; the Council is now completing a State network of eight non-commercial FM stations at a cost of $150,000.

AT THE CLINICS AND LABORATORIES

NATIONAL HOSPITAL FOR SPEECH DISORDERS APPOINTS NEW HEAD. In November Dr. David Ross, formerly head of the Seton Institute in Baltimore, was named Medical Director of the National Hospital for Speech Disorders in New York City; he succeeds the late James S. Greene, who founded the hospital in 1916 and served as its head until 1950. On his graduation from Glasgow University Dr. Ross proceeded to a Fellowship of the Royal Faculty of Physicians and Surgeons and then to training in psychiatry at Maudsley, Cassel, and Aberdeen Royal Mental Hospitals in the British Isles. During World War II he served in the Royal Navy as a specialist in neuropsychiatry and was discharged with the rank of Surgeon Commander in the Royal Naval Volunteer Reserve. From 1945 to 1948, he was Medical Superintendent of the Argyll and Bute Mental Hospital in Scotland, and in that post introduced out-patient treatment to the West Highlands. His publications have appeared in *Speech*, a British journal for speech therapists, the *Journal of Mental Science*, and the *1944 Year Book of Medicine of Great Britain*. His affiliations include fellowship in the Royal Society of Medicine, membership in the British Medical Association, the Royal Medico-Psychological Association, the Medical Superintendents' Association of Great Britain, the International League against Epilepsy, the American Psychiatric Association, the Medico-Chirurgical Faculty of Maryland, the Baltimore City Medical Society, and a directorship of the Mental Hygiene Society of Maryland.

STUTTERING STUDY. The speech-theatre department of Long Island University has organized an undergraduate group into a society for the study of stuttering. At the monthly meetings, members of the organization present projects designed to aid the stutterer.

EVALUATION STUDY OF GROUP THERAPY. Mary Lou Rush, Director of the St. Louis University Speech Clinic, is conducting an experiment in group therapy for ten pre-school children. Classes and private instruction are carried on five afternoons each week for eight weeks; to date, the carry-over from private to group accomplishment has been successful. Mrs. Rush proposes a summary of the procedures used when the experiment has been completed.

WISCONSIN FELLOWSHIPS. Three new graduate fellowships in speech pathology and experimental audiology have been made available to the Department of Speech of the University of Wisconsin; two are clinical appointments, each carrying a stipend of $1,000 annually; the third is a fellowship in audiology, offering $1,200 for the year. At present, these fellowships are held by Vernon Smith, Beverly Means, and Keith St. Onge.

FROM PLATFORM AND CONFERENCE TABLE

BAYLOR UNIVERSITY TOURNAMENTS. The second annual Baylor University Poetry Reading Festival in November entertained representatives of twelve Texas colleges and universities. This month the campus sponsors both the annual two-day college debate tournament and the invitational meet for high schools.

TELEVISED DISCUSSION AT FLORIDA. The University of Florida plans a series of televised discussions originating in Jacksonville. In addition to participating in some fifteen tournaments and tours, University representatives will attend the Southern Regional and National Tau Kappa Alpha Tournaments.

INDIANA STATE TEACHERS' COLLEGE. In January the Tau Kappa Alpha Chapter at Indiana State Teachers' College sponsored the Twelfth Annual Speech Tournament for Indiana high schools: debate, extempore speaking, original oratory, declamation, and radio speaking comprised the events. The Eighth Annual Intercollegiate Tournament is scheduled this month.

SOUTHERN CALIFORNIA FORENSICS. The Sixteenth Annual Invitational High School Forensic Tournament was sponsored in December by the University of Southern California. Events included Debate (Championship and Novice Divisions), Original Oratory, Oratorical Declamation, Extemporaneous Speaking, Dramatic Interpretation, Discussion, and After Dinner Speaking.

NUEA. The Committee on Debate Materials and Interstate Cooperation of the National University Extension Association held a series of important meetings at the Stevens Hotel in Chicago on December 27 and 28. As result of the clear consensus expressed by the state representatives attending these meetings the practices of the Committee on Debate Materials

have been changed significantly to provide for more extensive programs of debate and discussion than the Committee has sponsored heretofore. The state leagues are now voting on three problem areas submitted to them by the conference in Chicago. Each of the problem areas includes three debate propositions and three discussion questions, and the problem area chosen will be the subject of the forthcoming *NUEA Discussion and Debate Manual:*

Problem Area No. One. What Should be Our Federal Tax Policy?

A. Debate propositions comprehended:

1. RESOLVED: *That the power of the federal government to levy income taxes should be restricted to 25% of the taxpayer's annual income;* 2. RESOLVED: *That the federal government should levy a retail sales tax;* 3. RESOLVED: *That the right to levy an income tax should be reserved by the federal government.*

B. Discussion questions comprehended:

1. What should be done about the federal debt? 2. What tax sources should remain exclusively in the province of the federal government? 3. How can the tax burden in the United States be equitably distributed?

Problem Area No. Two. How Can We as a Nation Improve the Ethical and Moral Standards of our Government?

A. Debate propositions comprehended:

1. RESOLVED: *That the Civil Service should be extended;* 2. RESOLVED: *That provisions for religious instruction should be made by the public schools;* 3. RESOLVED: *That a code of professional ethics should be established for government employees.*

B. Discussion questions comprehended:

1. What are the causes of the deterioration of ethical and moral standards in government? 2. How can our youth be taught ethical and moral standards in government? 3. What code of professional ethics should be established for government employees?

Problem Area No. Three. What Form of International Organization Should the United States Support?

A. Debate propositions comprehended:

1. RESOLVED: *That the Atlantic Pact nations should form a federal union;* 2. RESOLVED: *That the United States should take the initiative in forming a federal union of all nations;* 3. RESOLVED: *That the United States should withdraw from the United Nations.*

B. Discussion questions comprehended:

1. What have been the weaknesses of past plans for world organizations? 2. What functions should an effective organization of nations assume. 3. What forms of international organization appear practical at this time?

PERSONAL NOTES

Claude L. Shaver is on leave from Louisiana State University to teach in its General Extension Division in the Canal Zone; headquarters for the division are in the City of Balboa. . . . In the last eight months, Wesley Wiksell of the same staff has addressed his lecture "Have You Tried Listening?" to some fifteen organizations of church members, business and professional men, labor representatives and managers. . . . Clinton W. Bradford, assistant professor of Speech of the LSU faculty, was hospitalized in Veterans' Administration Hospital, New Orleans, for several weeks following extensive surgery. . . . Mrs. Elizabeth Carr, on sabbatical leave from the University of Hawaii, is a candidate for the doctorate in speech at Louisiana State. Mrs. Carr served four years as a member of the Navy's Advisory Committee on Education in Guam and the Trust Territory and taught several summers in that capacity in the islands of the South Pacific. . . . On completion of their doctorates last June Cameron W. Garbutt and Sara M. Ivey returned to their respective teaching staffs, Southern Illinois University and Wesleyan College, Macon, Georgia. . . . Mildred Ann. Ditty, University of Pittsburgh, appeared on the panel for forensic activities at the Pennsylvania Speech Association convention, contributing a discussion of standards of debate judging. . . . Carroll P. Lahman has returned to Pasadena College after his year's leave on the University of Colorado speech staff. . . . Donald C. Bryant, returned from leave in England in mid-July, is this year acting chairman of the Department of English, Speech, and Drama at Washington University; Leland M. Griffin administers the Speech Division. . . . Earnest S. Brandenburg of the same staff is on leave with The Air University in Montgomery, Alabama. . . . David L. Bassett, associate professor of anatomy at Stanford University, is co-inventor of a stereoscopic atlas of human anatomy which is already hailed by medical experts as a revolutionary development in the teaching of medicine; he is the son of Lee Emerson Bassett, professor emeritus of speech and drama. . . . William B. McCoard, professor of speech, University of Southern California, has completed three years as editor of *Western Speech;* he now assumes the first vice-presidency of the Western Association.